Kine Weekly

NOVEMBER 17, 1960
Vol. 522 No. 2772

Registered at the G.P.O. as a Newspaper

2/6

PER ANNUM 30s. POST FREE
HOME AND OVERSEAS

TERRIFIC!

hat's the word—in both senses—for the new MGM surprise ensations now sweeping the country . . . Terror for their thrilled udiences; terrific takes for their exhibitors! Ask any showman ho has played "**VILLAGE OF THE DAMNED**" pre-release or "**THE TIME ACHINE**" on release . . . Leo knew they'd be big—but they've turned out to be TERRIFIC!

GOOD SHOW...IT'S

Sun-Pat Elizabeth Shaw

Helm ROGALL'S DULCET

The show's a success! Just keep SUN-PAT, ELIZABETH SHAW, HELM ROYAL and ROGALL'S CANDYLAND CONFECTIONERY circulating and your audience will be more than contented – And for you this will mean EXTRA sales.

ALL THESE—from 2d. packets to 7/6d. gift boxes—ARE SHOW HEADLINERS

Salted Peanuts · Salted Cashews · Salted Mixed Nuts
Mixed Nut Kernels · Nuts and Raisins · Popcorn
Chocolate Toffees · Assorted Fruit Jellies · Chocolate Peanut
Chocolate Coated Raisins · Peanut Brittle · All-Nut Bars
French Nougat · Coconut Squares · All Nut and Fruit Mix
Chocolate Brazils · Orange Milk Blocks · Milk Chocolate Blocks
Milk Chocolate Discs · Orange Milk Discs · Chocolate Mint Crispettes
Liqueur Tots · Digestive Mint Creams · Chocolate Mint Creams
Chocolate Assorted Creams · Chocolate Coffee Creams · Chocolate Mint Crisp
Chocolate Ginger Leaves · Chocolate Digestive Mints · Gift Box (M...)
Gift Box (Plain) · Bon-Bons · Chocolate Apricot Leaves
Chocolate Pineapple Leaves · Choc-O-Mels · Mint-Thinsies
Melody Mix · Fruit Drops

Also. Dulcet Lines, including the nationally known Sky Mints. Dulci Fruits and Swan Lake Assortment.

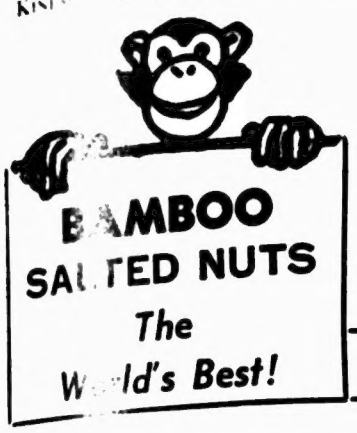
Send this coupon for sample range to:

L. G. HUTCHINSON (Sales Manager · Cinema Division)
H. S. WHITESIDE & CO. LTD
LONDON SE5 *Phone: RODNEY 5432 (15 lines)*

Name .....

Address .....

..... K.W.



Kine Weekly

LARGEST NET SALE : OVER 4,650 COPIES WEEKLY

Certified by the audit bureau of circulation

No. 2,772 Thursday, November 17, 1960 Vol. 522

NEWS HIGHLIGHTS . . .

Lion to distribute 'Shadows' world-wide—including U.S

THE WORLD distribution rights for John Cassavetes' "Shadows" have been acquired by Lion International. "This is something quite revolutionary," declared managing director Victor Hoare last week. "I believe this is the first time ever that an American picture is to be released in America by a British company."

"Shadows," which received the coveted Critics' Award at Venice, was premiered in London at the Academy on October 14. Since then it has taken more money than any other film shown in the theatre's 25-year history.

Said Mr. Hoare: "The film's fantastic reception in London and Venice backs our belief in 'Shadows' as one of the most remarkable international box-office prospects of the year."

Anglo-Rumanian films pact

A FILM quota, designed to help foster relations between Britain and Rumania, was included in a three-year trade agreement signed in London last week by Reginald Maudling, President of the Board of Trade, and Rumanian Minister of Commerce, G. Radulescu.

Under the agreement films to the value of £20,000 will be exchanged between the two countries in the year ending September 30, 1961. The annual quota will then be renewed each year.

A Board of Trade spokesman said: "Rumanian films have been shown here before, and the medium is ideal for helping mutual understanding. The object of putting the film quota in the agreement is to promote this understanding."

Japan sends film chief here

UNIJAPAN FILM'S manager, Toyoharu Kuroda, will visit London early next year as part of an extensive tour which will take in the Middle East, Africa and Europe, and is aimed at exploring international markets. The trip will be the first of its kind by an official representative of the company.

Mr. Kuroda's interests will include possible markets on the African continent, especially in the United Arab Republic, South Africa and several of the newly independent nations.

The tour has been described by *Far East Film News* as a "wise move" for the Japanese industry. It is felt that while overseas industries will learn a great deal about Japanese production from Mr. Kuroda, the domestic industry will also profit by his impressions of international trade.

Mr. Kuroda has been prominently identified with the cinema for the past 15 years, serving in liaison capacity during the Occupation and since 1952 with Eiren and UniJapan—set up in 1953 to conduct promotional chores.

Unifilms presents a new policy

A NEW presentation policy is being adopted by Unifilms (Associates) Ltd. Next week the company will take over the Headington cinema, Oxford, and, early in the New Year, this theatre's name will be changed to Cine Moulin Rouge, and it will then embark on a special presentation policy.

In conformity with the company's policy to establish specialised theatres using the new name, the New Victoria, at Nottingham, will also be re-named Cine Moulin Rouge from the first week in December.

Lionel Clyne told the KINE. that negotiations are progressing for further cinema acquisitions and each will, in due course, be known as Cine Moulin Rouge. Bookings for these theatres will be controlled through the head office at National House, 60/66, Wardour Street, London, W1.

SCMA considers new CEA proposals

THE SCMA executive is to meet on November 30 to consider further proposals made by the CEA at last week's renewed discussions on revisions of their national pay agreement.

Bill Ellison, SCMA general secretary, said he hoped the talks would be concluded at the earliest moment. The society's notice to seek variations in the existing agreement runs out in December.

"When we met, revisions to the agreement were discussed quite fully, and certain proposals were put forward by the CEA," he said. "Our executive will now meet to consider these proposals."

Concessions

The CEA, it is understood, is prepared to offer concessions with regard to holidays and working conditions, but is making a firm stand on the question of increased pay.

It is considered that the existing method of fixing rates, based on money-holding capacity, is not compatible with present-day conditions in the industry. Some managers are reaping considerable benefits from the system, whereas others are worse off.

It is thought that the managers may have to consider a new system of determining wage scales.

Co-production talks this month with French producers

CO-PRODUCTION talks between British and French producers will be held on November 22, FBFM secretary Andrew Filson said this week.

Until this meeting, he added, no further discussions on the question would be held between the producers and the FFU.

Since the last meeting with the unions, the FBFM has been optimistic about solving the problems which have so far delayed negotiation of a co-production treaty.

Zodiac joins FBFM

ZODIAC PRODUCTIONS has been accepted into membership of the FBFM. The company will start production next month at Shepperton on "The Frightened City."

Viewpoint

WIDENING FIELD OF EXCHANGE

ALTHOUGH it has always been true, it has not always been fully realised that the cinema is, or should be, as international a product as painting or music.

The decline in the implementation of this realisation began with the advent of the barrier of sound and, in spite of the crusading of a few far-sighted people in the industry over the long, intervening years, it has needed the advent of a world-wide major economic crisis in the industry to force steps towards the widening of markets.

This country has neither been notably forward nor culpably backward in this matter, but it has been to the credit of our production industry particularly that the mutual value of international integration has been kept in the minds of our own and other governments.

Now there are some encouraging signs that this awareness of the necessity of breaking down out-of-date national barriers — a necessity that we have made clear time and again over the past few years—is becoming an accepted point of view.

Items of news released this week confirm the trend. The easing of restrictions on film imports by the Japanese is an important pointer, for Japan is one of the most conservative and nationally minded countries.

It cannot only be coincidence that this news corresponds with the announcement that Unijapan Films is sending its negotiator to Europe, and to London next year.

Another straw—a small one but none the less welcome—is the inclusion of an agreement of films in the new three-year Anglo-Rumanian trade agreement.

Add to this the facts that British films are becoming more and more popular in the U.S and that a British renter is to distribute an American film in the States, and you, surely, have definite signs of an easing of international jealousies and suspicions and a realisation that we can all benefit by negotiation of fair exchanges of product.

It is a process that can and must be extended if our industry is to do something better than merely to survive.

KINEMATOGRAPH WEEKLY

Editor: William G. Altria, Hon. FBKS

Advertisement Manager: Stanley C. Collins

Editorial: 189 High Holborn, London, W.C.1. Telephone Chancery 3344

Advertising: 96 Long Acre, London, W.C.2. Telephone Temple Bar 2468

Publishing: 6 Catherine Street, London, W.C.2. Telephone Temple Bar 2468

Telegrams: Kine. Southernwood, Rand, London. **Cables:** Kineweek, London

Supplements: Ideal Kinema, published monthly; Kine. Studio Review and Kine. Sales and Catering Review, each published six times a year

PUBLISHED BY ODHAMS PRESS LTD.

Long Shots

THE dinner and dance held by the Northern branch CEA in Newcastle on Monday night in honour of Lord Westwood, the national treasurer and branch delegate, was a joyous, gay party, the warmth of which demonstrated the affection for Bill and the high esteem in which he is held by friends and colleagues.

The memory of the evening will be treasured by Bill and his gracious lady together with the beautiful Lindis Farne silver casket presented to them by branch members.

\+ + +

THE gathering of well over 100 was fully representative not only of the trade but also of the civic and business circles in Newcastle.

There to join in this tribute occasion were the senior officers of the CEA, president Alfred Davis, his wife and daughter, Sidney Lewis, vice-president, Teddy Hinge, immediate past-president, George Singleton, a past president, Ellis and Mrs. Pinkney, and C. S. and Mrs. Algar.

Representing the renters were Freddy Thomas and Harold Boodson of Rank FD, Ken Hargreaves and Eddy Bryson of Columbia, Sid Caverson of Anglo and Joe Vegoda and Aubrey Bustin of Regal Films. Harry Adley was there too, but alas without Marie, who, I am sorry to say, is suffering the painful effects of a damaged disc in the top of the spine.

Telegrams of good wishes were received from Sir Alex King, Charles Brown and Arthur Taylor of the London and Home Counties branch CEA and Fred Hutchinson of Paramount.

\+ + +

THE idea for this happy event crystallised in the mind of Northern branch chairman R. C. Sidney Wilmot, who said there was an overwhelming desire in the branch to say "thank you" to Bill for all the work he had done for the CEA and the branch over a considerable period. "We wanted to place on record our esteem for him as a colleague and our affection for him as a friend.

"Bill," he said, "came to Newcastle in 1929, and the Scots have been kicking themselves ever since for agreeing to the 'transfer'."

Reminding us that Bill had been a General Council delegate for 30 years, the chairman declared: "We are very proud of you Lord Westwood. May you be long with us so that we may enjoy the benefit of your wise counsel and the warmth of your friendship."

\+ + +

CLAIMING to be the guest of honour's oldest friend in the trade Teddy Hinge, in his most engaging form, said that tribute speeches too often sounded like a reference or an epitaph. But Bill was not looking for a job, nor was he giving one up.

He had always been a tower of strength in the tax campaign and in the fight to secure relief from the Sunday Opening levy and on the numerous occasions when they were trying to do something for the CTBF.

"I have known him for 27 years," said Teddy. "Ever since he joined my outfit, and we have been colleagues in every sense of the word. It is a fact that I have been able to deal with the national affairs of the CEA because of his willingness to carry on the work of my outfit.

"Lord Westwood," he concluded, "is one of those lucky persons who fit in everywhere they go. We wish him well."

\+ + +

ALFRED DAVIS said: "I am sure that even Teddy Hinge would be the first to agree that we never had a more able and conscientious treasurer. When we elected Bill we had in mind his Scottish acumen and industry."

The CEA was very glad to have such a fine representative in the House of Lords. Even in these days of many difficult problems, Bill always remained calm and unruffled and maintained an unfailing sense of humour.

\+ + +

ADDING a tribute on behalf of the renters, Fred Thomas observed: "What an understatement to say 'he's a jolly good fellow.' He's a Prince of Lords.

"I well remember Bill's father, the first Baron Gosforth, a man who spoke his mind."

He was one of the peers created by the Labour Government. But his son and heir moved along to the Right. "Bill," he said, "had the courage of his convictions. It took some bucking of his old Dad. But he did it." And later when inheriting the title, he remained still the same unassuming Bill Westwood.

In the terrible accident in which he was seriously injured, Bill thought not of himself but of Marjorie and the family. "It was typical of the unselfishness of the man," said Freddie.

\+ + +

DESCRIBING himself as a "Geordie" from Clydeside, George Singleton said that General Council had showed its esteem for Bill when they elected him treasurer. "We thought it right for a Scot to look after our money."

George never misses an opportunity to make a pertinent comment on trade affairs.

He spoke of his good fortune when he recently booked a programme on flat rate. It did well and he showed a decent profit for the first time for many weeks.

He suggested that other renters might follow the example so that exhibitors might enjoy a reasonable profit more frequently. Otherwise, he said, there soon may be no exhibitor left and no profit for anyone.

He was also concerned about the large number of exhibitors who appeared to be unwilling to do something to help themselves. They should pull their weight in the work of the CEA branches.

Fortunately, he added, the members of the Northern branch did so. He concluded: "Only real happiness is achieved in the service of others."

\+ + +

GRAVELY, and with an air of great respect, Bill Westwood recited the names of those

continued on page 9

Sir Alex King—a bonny fighter

"IT MAY seem a long time. It may seem a long road, but I can assure you it has been all too short because, during those years, I have been accompanied the whole way along that road with friendships—a chain of endless friendships. Friendship, to me, always has been and always will be the greatest of all my possessions."

With those words, Sir Alex King concluded his speech of thanks to all those who assembled to pay tribute to him at the complimentary lunch at the Trocadero, London, last week, and to all those who had subscribed to the presentation.

The gathering of about 150 trade personalities, representing all sides of the industry, spontaneously rose and applauded. It was a moment charged with emotion and happiness for Sir Alex—champion of the tax campaign.

CEA president Alfred Davis handed over a cheque for £1,300. *Sir Alex promptly declared that he would add* £200 *to it, and divide the* £1,500 *between the Cinematograph Trade Benevolent Fund and the Scottish CTBF—a gesture that could be expected of Alex.*

"If I devoted time and energy in my efforts for the industry," he said, "I did it freely and willingly. After all, all the material things I possess I owe to the cinema industry."

With the cheque went a handsome illuminated volume containing 179 signatures. The inscription reads:—

"We whose signatures appear in this volume are happy to join in expressing to you our sincere appreciation for your unremitting efforts over the past 40 years to secure the final abolition of the 'temporary' entertainments duty. At times when we were flagging, your enthusiasm was our inspiration and your ability to devise ingenious schemes and scales to meet every contingency was without parallel.

Appreciation

"As a token of our appreciation we have had much pleasure in collecting amongst us the sum of £1,300, a cheque for which is being presented to you with this volume, and we take this opportunity of wishing to Lady King and yourself every happiness and to express the hope that you will continue as 'father' of the General Council for many years to come."

The producers' and renters' associations had conspired to make other presentations to Sir Alex in the form of symbols of his native country, dear to his heart—a Tam-O'-Shanter, from the ASFP, a haggis from the BFPA and a set of miniature bagpipes from the KRS (who calls the tune?).

The speakers were Frank Hoare, president of ASFP; Arthur Watkins, president of BFPA; Monty Morton, president of the KRS, and Alfred Davis, in the chair. It was with deep regret that the company heard that Lord Archibald, president of FBFM, was prevented by illness from attending. He had been admitted to University College hospital, suffering from pneumonia, the day before.

Arthur Watkins, Alfred Davis, Monty Morton and Frank Hoare join in the applause for Sir Alex

Telegrams were read from Alex Frutin, chairman Scottish branch CEA; the Films of Scotland Committee; Sidney Bernstein and Herman Levy, of Theatre Owners of America.

On this happy occasion, the speeches were appropriately a mixture of good-natured leg-pulls, humour, affection and sincerity, expressive of the experience of a long association with the exuberance and dynamic of the Scot.

Frank Hoare recalled those anxious moments for members of the AITC, assembled at the CEA office to await the news of the Budget. "But Alex," he said, "was always in the House of Commons and we waited for him to come back. When he returned, this redoubtable character said: 'Well, that's that. We must have another go at the so-and-so's next year'."

He added: "Alex was a bonny fighter. We honour him as a bonny fighter."

Arthur Watkins said: "Perhaps we cannot always understand what Alex is saying. But the tax authorities were in no doubt about what he was saying. We are glad the message got through."

Monty Morton said no one had done more than Alex in the campaign to secure the abolition of the tax. But he had helped to achieve more than that.

Through his efforts in the campaign he had brought the trade associations together—closer than ever before.

"Now," he said, "we have a much happier association between the KRS and the CEA. So much so that some people are saying that the CEA is now virtually running the KRS."

Making the presentation, Alfred Davis said: "We have a great admiration for your determined leadership, personality and tenacity of purpose. We have had the benefit of your wise counsel and great knowledge of the game acquired the hard way throughout your highly successful career.

"You started as a programme boy. Now you are the greatest independent in the industry."

Sir Alex replied: "When I entered this room and witnessed all this wonderful evidence of goodwill and appreciation from all sections of the industry and when I listened to all those great tributes that were paid to me, and the enthusiasm with which you received them, I felt this must surely be one of those great dividends so seldom realised in life."

He went on: "If I live until the end of 1961,

continued on page 30

Sam Eckman, jnr., with Sir Alex. George Minter, Jack Goodlatte, Sir Alex, C. J. Latta and Nat Cohen. Fred Hutchinson, Carl Stack and Sir Alex

News of the Week

Producers welcome easing of Japanese import restrictions

IMPORTANT changes in film trading conditions in Japan, including the easing of restrictions on the number of prints of imported films and the period of exhibition, have resulted from long negotiations between the Japanese Government and the Motion Picture Export Association of America.

The announcement last week, by Eric Johnston, MPEAA president, was immediately hailed as "very welcome news" by BFPA secretary, J. P. H. Walton.

The number of imported prints per film, previously limited to 14—and 18 if made in Japan—has now been raised to 25 prints. This new limit, applicable to both positive and negative prints, will ensure an adequate supply of prints for the Japanese market.

Another change, also welcomed by the British film industry, is the extension from five to seven years of the exhibition period for all imported films in Japan.

A third point, which does not affect the British industry but which is of the utmost importance to American companies, is the increase by 33⅓ per cent. of the current monthly remittance rate of U.S film earnings. Under the new regulations, U.S film companies will be allowed to remit 40 per cent. of their gross film rentals instead of 30 per cent.

The remittance rate is based on a bi-lateral agreement between the Japanese and American governments. "This is one of the instances where the British industry is more favourably placed than the American industry," said Mr. Walton. "The remittance for them comes in instalments, but we get the lot over the 12 months' period."

The negotiations on behalf of MPEAA were carried out by Irving Maas, vice-president for the Far East, who has also negotiated a remittance deal amounting to nearly three million dollars from blocked Japanese accounts.

MPEAA states: "From current discussions now going on with the Japanese, it appears likely that the small, rigid import quota for U.S films, which has been in effect for many years, will be relaxed for the new film year starting in April, 1961."

Singapore abolishes British film quota

THE "British Film Quota" has been abolished in Singapore, though not in the Federation of Malaya.

Under the Quota, which has been in force for several years past, all cinemas more than 50 per cent of whose screening time is devoted to English-language films must screen for a minimum of seven days out of every period of 70 days, pictures produced in Britain.

Singapore cinemas are now not required to follow such ruling, nor need they make appropriate returns to the Government. In actual fact, cinemas which were affected by the previous ruling, have often given more play dates to films produced in Britain than was required by law.

Mrs. Cynthia Koek, chairman of the Board of Film Censors, Singapore, has left the Government service. Mrs. Koek joined Government service in 1953 as Malaya's acting film censor, and has attended almost every Asian film festival in the past few years.

August takings go up another £20,000

BOX-OFFICE takings in August reached their highest level for 17 months, equalling the £1,490,000 weekly average for March last year, according to revised Board of Trade statistics. First figures available estimated the weekly average as £1,470,000, but after all returns were received a further £20,000 was added to the average.

Apart from March, 1959, this was the highest they had been since the third quarter of 1958 when the average weekly takings were £1,690,000.

Admissions for the month were the highest for a year at a weekly average of 12,100,000—1,900,000 more than in July. In August, 1959, the weekly average was 13,000,000.

RFD chiefs touring the country

FOLLOWING their recent sales conference in Manchester, F. L. Thomas, managing director of RFD, and Harold Boodson, general sales manager, are now touring the company's branches throughout the British Isles.

Last week they were in Dublin, and this week they are visiting Newcastle and Glasgow. Next week, they go to Leeds and Manchester. On Monday, November 28, they will set out for Birmingham and Cardiff.

The tour was planned to give further emphasis to the points made at the sales conference and to investigate special needs of the various areas.

Mr. Thomas and Mr. Boodson are also meeting exhibitors to discuss any problems they may have regarding the RFD product.

Warwickshire's doubts about eight films

WARWICKSHIRE cinema and stage play committee has asked to see eight films before they are exhibited after reading the synopses and considering them injurious to morality or offensive to public feeling.

The films are: "Bullfight," "Eternal Ecstasy," "Paris," "Pleasures are Paid for," "Too Hot to Handle," "In Six Easy Lessons," "The Game of Love," and "Love Now, Pay Later."

Another film, "Peeping Tom," has been banned because it is considered offensive to public feeling; and the committee requires certain scenes from "Never Let Go" to be cut before the film is shown.

IRISH CINEMAS GET NEW DIRECTORS

Two new directors have been [appointed] to the Board of Irish Cinemas, Ltd. [Norman] Conroy, assistant general manager [of] the Odeon/Irish Cinemas, Ltd. group since 1947, and Hugh Margey, catering [manager] controller of the group since the [merger].

Mr. Conroy entered the business with Irish Cinemas as assistant manager [of] the Savoy, Dublin, in 1933, becoming manager five years later.

Mr. Margey joined Irish Cinemas as restaurant manager in 1930, becoming responsible for general management of the company's restaurants in 1935.

The other directors of Irish Cinemas, Ltd., are Lord Rank (chairman), Louis [Gilliman] (vice-chairman), John Davis, P. A. Duggan, F. W. Moore and G. A. Overend.

Herband is taking over Playhouse, Hampstead

HERBAND CINEMAS is taking over the Playhouse, Hampstead, as from Sunday, November 27.

Managing director Herbert Keen has purchased all the shares of Coventry Street Cinemas (London) and this company will continue to operate under that name.

All correspondence should be addressed to Coventry Street Cinemas (London) Limited at Pullman House, High Street, Bromley, Kent, as from November 27.

'Path of the Princess' by Pathe Pictorial

PATHE PICTORIAL has devoted an entire issue to covering the honeymoon route of Princess Margaret and Anthony Armstrong-Jones entitled "Path of the Princess." The film is a sequel to Pathe's document "May Wedding," produced earlier this year, and will be released next month.

RCA gains contract for Aldwych Theatre

RCA Great Britain has been awarded the contract for an installation at the Aldwych Theatre, London, covering the provision of a comprehensive sound reinforcement system, a dressing call system, programme monitoring system, bar interval signals and staff location.

Butcher's ad. sales

BUTCHER'S Film Distributors has made arrangements with Girosign Ltd., of 86-88 Wardour Street, W.1 (Gerrard 3526) to handle its ad. sales throughout the United Kingdom.

CEA BRANCH REPORTS

Toll-tv will be great anti-social step

S. WALES. — Increased subscriptions and toll-tv were the main topics at the November meeting.

Explaining the need for increased subscriptions, the chairman, W. Berriman (Pontypridd) said that the closing of 1,120 cinemas meant a considerable loss of revenue to the CEA. It did not think that a 15 per cent. increase would be a great hardship to exhibitors and it was deemed necessary by a committee of accountants which had examined the association's finances most carefully.

"£56,000 a year is spent on running head office and the branches," Mr. Berriman went on, "and this is as low as they can go with the strictest economies."

Some members felt that the expenditure was very high but it was unanimously agreed to accept the need for a 15 per cent. increase.

Toll-tv. — Reporting on the Executive Council meeting, Wyndham Lewis (Cardiff) said it had been devoted almost entirely to the question of toll-tv and the association's memorandum to the Pilkington Committee. "I think it is fair to say that the CEA is 100 per cent opposed to this form of tv," Mr. Lewis said. "The whole question is very serious, for it is suggested that the hard core of first-run cinemas in the big towns would not be affected but that the independent exhibitors would definitely be put out of business."

Mr. Berriman was emphatic that toll-tv was the most momentous thing that had ever confronted the film industry. "If this comes it means the end of all the subsequent runs in the valleys," he said. "It would be one of the greatest anti-social steps ever taken in this country to introduce toll-tv, but if we are not successful in stopping it, then one of the things that must be done is to prevent it falling into the hands of any powerful monopoly.

J. Dooner (Maesteg), however, complained that most members were in the dark about the subject. "I don't think it is possible for us to express our views until we know definitely what is going to happen," he said.

When Mr. Berriman visualised about four tv stations covering the whole of Wales, Mr. Dooner commented "this is a knife at our throats and we cannot waste any time."

He was assured that the BBC, ITA and other big organisations would almost certainly be in opposition to toll-tv. It was agreed that a special meeting of the branch should be called to consider the Executive's report and then submit the branch's views to head office.

Final report on toll-tv wanted before GC

NORTH-WESTERN.—Members of the branch committee want to have the opportunity of considering the CEA's final report on toll-tv before the next meeting of the GC.

At the monthly meeting, G. H. Lee, presiding, told members that GC would finalise its submission to the Pilkington Committee at a meeting at the end of this month and asked for any ideas on the subject.

Immediately, P. M. Hanmer commented on the view that some exhibitors might want to be given the opportunity of participating in toll-tv if it came into being. "It will weaken our case," he said. "It is like saying we object to 'Lady Chatterley's Lover,' but if we are going to sell it let us have a share of the profit."

It was suggested that secretary Stanley Dallow and Miss Pinkney, CEA general secretary, for a copy of the report for all committee members so that they could consider it and advise delegates.

Projectionists' correspondence course.—The secretary reported that since the meeting of projectionists in Liverpool in September, 31 members of box-office staffs had asked to take the course.

Charity Levy.—No reply had been received to the branch submissions at Chester and Warrington for a reduction in the Sunday opening charity contribution, said the secretary. A deputation which met the Wigan authority was well received, and an application was made to the Theatres and Public Entertainments Committee of the Liverpool Justices for a reduction in the contribution.

At a Variety Club lunch recently C. J. Latta, handed A. Dickson Wright, the surgeon, a donation of £5,000 for the Club's cancer research scheme for children. Other donations, totalling over £5,000, were presented to three youth organisations

Last tributes to Harold Brooks

THERE was a large attendance of his friends in the film industry at the funeral at Southport Crematorium of Harold Brooks, former manager of the Manchester branch of RFD.

Besides members of Mr. Brooks' family, the following representatives of RFD were present: J. A. Barrier and A. D. Levy (representing F. L. Thomas, managing director, and Harold Boodson, general sales manager); M. Oslof, London branch manager; H. G. W. Farmer, area supervisor; F. Atherton and H. Carr, Manchester salesmen; A. Goldwater, Leeds sales representative; W. A. Hewitt, trainee salesman, Manchester; A. Cooke, office manager, Manchester; J. Grundy, Manchester publicist and Miss N. Tasker, secretary to Mr. Brooks.

Also present were: S. Neville, former Anglo Amalgamated; J. Lewis, former Warner, Liverpool; L. Ross, Eros, Liverpool; B. Snape, Snape Circuit; J. Blackley, Blackley Circuit; H. Woolf, Whitefield; P. Higginbottom, Macclesfield; A. Mellor, Macclesfield; K. Bell, Carlton, Orell Park; N. Levy, Columbia, Liverpool; L. Green, British Lion, Liverpool; J. McAree, Bedford Cinema Circuit; E. Salmon, Grand, Southport; J. Whinnall, former exhibitor; W. Sherrard, former RKO and Brennan; A. Jackson, United Artists, Liverpool; J. Edwards, AB-Pathe, Liverpool, retired; H. Class, Paramount, Liverpool; G. Edwards, Warner Pathe, Liverpool; C. Talbot, Manchester; L. Reeves, United Artists, Manchester branch manager; D. Mellor, Columbia, Manchester branch manager; R. Cowan, Buckley Circuit; J. Moorhouse, H. D. Moorhouse circuit; J. Winter, Archway, Manchester; S. Wild, Savoy, Romiley; C. Robinson, Wigan Entertainments; A. Leigh, Northenden; S. Nearkin, British Lion; B. Newrick, Anglo Amalgamated, Liverpool; A. Scowan, Capitol, Liverpool; M. Nathan, United Artists, Liverpool.

Russia wins two San Francisco festival awards

SOVIET RUSSIA, in its first year of participation in the San Francisco International Film Festival, won two "Golden Gate Awards." The story of a Russian soldier on leave, "Ballad of the Soldier," was named the best picture, and Grigori Tchukhray, who directed the film and helped in writing the script received the prize for director.

"Golden Gate Awards" were presented to Italy's Giovanna Ralli, who played a black market girl of Rome in Roberto Rossellini's war story "Night in Rome," and Mexico's Ignacio Lopez Tarso, the mystical woodcutter of the fable "Macario." They received the prizes for best acting.

Awards for the best supporting roles went to Tanie Kitabayashi of Japan in "Diary of Sueko," and to Memmo Carotenuto, who plays a travelling actor in Spain's "Little Guide of Tormes."

For the best screenplay, Czechoslovakia received the prize; Jiri Weiss (who also directs) and Jan Otcenasek were honoured for their script of "Romeo, Juliet and Darkness," a romantic drama set in Nazi-occupied Prague.

Special award

The judges, including Alexander Karaganov, Moscow film critic; Herman G. Weinberg, film translator and critic, New York; and composer Darius Milhaud of France, delivered a special award to Sweden's entry, "Mein Kampf," for "revealing the face of Fascism and for its salutory warning to humanity."

Composer Darius Milhaud bestowed a musical award for the soundtrack of "Night in Rome," composed by Renzo Rossellini, brother of the director.

In the "Golden Gate Awards" honours for short subjects, the prizes were distributed to seven different countries:

The U.S received two awards with "Pow Wow," produced by Allen Downs and Jerome Liebling, winning as best creative-experimental film, and "Day of the Painter," written and directed by Robert Davis, splitting with Russia's "Revenge," a Chekhov short story, for the best fiction short subjects. The best art film was Hungary's "Immortality."

France's "Deracinements" won in the documentary shorts class, while the animated film honours were divided between Rumania's "Homo Sapiens" by the cartoonist Gopu, and Yugoslavia's "Concerto for Sub-Machine Gun," by Dusan Vucotic. The prize for best industrial film went to Guy Cote of Canada for his graphic study of oil drilling, "Roughnecks."

British personalities for Mexican festival

A NUMBER of British film personalities have accepted invitations to attend the Mexican Film Festival from November 18-December 6 when three British films, "Tunes of Glory," "The Entertainer" and "League of Gentlemen," will be shown.

Representing Britain will be stars Phyllis Calvert and Susannah York, director and producer Ronald Neame, author and script-writer John Osborne, director Tony Richardson, and FBFM secretary Andrew Filson.

World Markets

MPEA moves to increase its sales to West Africa

NEW YORK.—Following through on a personal survey of the African film market during the summer, Eric Johnston, president of the Motion Picture Export Association of America, recommended appointment of a committee to consider the establishment of a West African Development Company. The organisation board of directors authorised this move.

The new company would concern itself with establishing new theatres, set-up distribution outlets for American films and promote the films as well as institute a sound public relations programme in the new nations.

At present there are only 240 theatres for a population of over one hundred million and U.S distributors realise only about a half million dollars annually.

Committee members, who are to be named by Mr. Johnston, will work out the details and possibly make an inspection trip to Africa.

\+ + +

FORMATION of a new independent company, the Omat Corporation, to produce and distribute 12 to 20 top attractions per year, was announced by Howard J. Beck and A. W. Schwalberg at the Allied States Association convention in Chicago.

Fourteen productions have already been acquired and negotiations are currently under way for more films. The company will go into operation immediately and will be in full swing by January, 1961.

Said Mr. Schwalberg, who is vice-president and general sales manager: "Our objective is to increase the supply of feature motion pictures available to the exhibitors of America. To accomplish this we will produce new pictures, purchase new and unreleased films and acquire still others for re-release."

Among the features already acquired are: "La Dolce Vita," "Gina," "Beyond All Limits" and "Never Take Candy From A Stranger." To augment the supply, the company has also acquired ten post-1948 Paramount features and is preparing to re-release them with new prints, new accessories, etc. All of the features acquired will be withheld from television and Omat is currently negotiating with other major studios for similar re-release rights to selected features.

Omat's first production will be started in New York after the first of the year. It's called "Brotherhood of Evil" and is based on the exploits of the Mafia.

\+ + +

OTHER NEWS from the Allied convention is that Jack Kirsch, convention chairman and president of Allied Theatres of Illinois, was elected president of the national Allied group by the board of directors. He served in a similar capacity in 1946 and 1947. Ben Marcus was elected chairman of the board.

The board also came out against pictures that over-emphasise sex, violence and frank language and it recommended strengthening and stricter enforcement of the Production Code. Members were urged to consider banning pictures that violate the provisions of the Code. An abundance of product would leave exhibitors with greater latitude in their bookings.

Establishment of a new headquarters and an expanded administration staff were considered by board members as well. It looks as though the 1961 convention will be held next November in Las Vegas.

Mr. Kirsch, referring to the independent exhibitor, said: "We are going to succeed because despite what certain short-sighted men have said, there is a need for the independent exhibitor."

Superior

Regarding television, he stated: "I do not see what can be done to cramp the television interests in their competitive efforts, even assuming that there is a purpose to encroach on the domain of the theatres, even perhaps to supplant them.

"The adoption of a resolution appealing to the film companies not to turn over any more pictures to television . . . is useless. Let's realise that there is only one sound way to meet competition of rival amusement enterprises, offer something better.

"And theatres today, even under the worst conditions, have something far superior to anything television has to offer. We again seem to have our customers conditioned to going to the movies. Certainly this long-awaited trend sounds a happy note for future business."

He urged battling against policies of film companies that drive independent exhibitors closer to the wall.

Si Fabian, chairman of the American Congress of Exhibitors, was to address the convention, noting that ACE-sponsored films are ready to roll as soon as the proper governmental agency gives its approval to stock issuance. He noted that ACE has not abandoned attempts to solve other problems that plague the industry as well.—**Mel Konecoff.**

70MM. ROAD SHOWS
(With 6-channel stereophonic sound)
and
35MM. RELEASE PRINTS
?
The best answer...
TECHNIRAMA
A PRODUCT OF TECHNICOLOR

Television closed shop stifles production

PARIS.—"As long as the present television set-up obtains in France and in other countries there can be no hope of an improvement in programmes," says Paul de Charnisay.

M. de Charnisay runs one of the most important film export and import companies in France. Recently he set up a new service. His aim was to organise a trade in short subjects for national and private tv in Europe and beyond; but he admitted failure and his reasons should be of sufficient interest to producers to be worth publishing.

"Until national and private tv free themselves from favouritism and are prepared to deal in a business-like manner it will be impossible for producers to put money, time and wholehearted enthusiasm into the production of good tv films," he said.

"At the moment the market is a closed shop and producers must be prepared to make all kinds of concessions—and I am being kind when I put it like that—in order to get their films booked.

"If these conditions are not accepted then tv films can be a dead loss. Despite the fact that buyers are few, the market is wide and the law of supply and demand should be the deciding price factor. Alas at the moment that is not so.

"Canadian tv makes films in France for itself and also sells some to French tv, but I can say right here and now it does not pay. Even those producers inside the circle know only too well what it costs and they know that in the long run it is scarcely worth it."

M. de Charnisay appealed for a shake-up and a clean-up. He said that the French exhibitors' hope that tv subjects might be suitable for the first part of their own cinema programmes was no more than wishful thinking because distributors insisted on certain shorts being tied to the features the exhibitors wanted.

\+ + +

FRENCH television is making two films, and has offered the first, "Dr. Cordelier" to cinemas.

The Exhibitors' Federation, however, has refused point blank to permit cinemas to take "Dr. Cordelier" unless some equitable agreement is reached with television.

The crux of the cinema's demand is that feature films should not be shown over tv on those days and at those hours when the public normally visits the cinema.—**Henry Kahn.**

ABC house is first with radio spot

DUBLIN.—The Adelphi, one of Dublin's two ABC houses, was the first cinema to use spot advertising on Radio Eireann when this medium was introduced in association with new morning programmes recently.

The decision was taken because, at the time, the Dublin newspaper stoppage was on, and the Friday morning spot announcement was the best possible way of reaching the public to announce the change of programme.

The newspapers resumed publication the following day so there was no indication of what the follow-up radio advertising might have been, or the results of such a campaign. But it did get "Watch Your Stern" off to a good start, and the film has continued into a second week.

Rate for such "local" spot advertising is £6 for 15 seconds.—**Maxwell Sweeney.**

LONG SHOTS

—continued from page 4

bodies who passed on: "At this moment," he said, "I feel so good myself."

His sense of humour had not deserted him. Although, he confessed, he was making the hardest speech he had ever had to deliver in his life.

Certain things in his life stood out in his mind. For example: He was born of a true Scot. "I was born on Christmas Day, so you see I am the son of a true Scot.

"It was 41 years ago exactly to this very night, that I arrived in Newcastle—because I loved Northumberland.

"I am ever grateful to this industry. As you know, I am connected with others, but not one has given me the same feeling of friendship and fellowship."

Bill expressed thanks to the speakers; to the visitors from London and elsewhere, among them Jack Driver, of Eldorado; Steve Muir, of Walls; Drummond Scott, "that scrounger for the CTBF"; Bert Elton, "The biggest scrounger of them all" (for the CTBF, of course); Ruby Ancill, of RFD, and Jerry Coussin, of Pearl, Dean and Younger.

He was grateful to the committee responsible for organising such a wonderful evening: R. C. Sidney Wilmot, Bill Mordue, Walter Wilson, Teddy Hinge, Billy Carr, Tom Massicks and G. T. Kitching.

"I have found my good fortune in the treasury of friendship and good fellowship," Bill concluded, to a round of sustained applause.

\+ + +

THE bumper attendance at the Film and Television Industry Sports Association's annual film ball on Friday night points to the increasing popularity of this night out for the lads and lasses of the industry.

Harold Abrahams, the president, and Spencer Reis and Gordon Rayner, two staunch supporters of the association, welcomed a number of well-known personalities from the entertainment and sports worlds.

Among them were Leslie Philips, Richard Harris, Don Arroll, two of the King Brothers, Marty Wilde, Norman Rossington, Dick Emery, Rik Battaglia, John Lee, Olympic gold medallist Don Thompson and David Broom.

The voluntary band of organisers put in a lot of hard work preparing for this evening at London's Festival Hall, and in collecting gifts for the tombola which has become a successful feature of the annual event. But it strikes me that it is a pity that they do not receive more support from the executive level of the industry on the night itself.

\+ + +

JAMES UYS, South Africa's leading producer, director and star, here in connection with the selection of his latest film, "Rip Van Winkle" for the BFI's Commonwealth Film Festival, has negotiated with Irving Allen and Cubby Broccoli of Warwick for the world distribution of the picture by Eros Films.

It is the first South African film to be handled by Eros and, according to P. J. du Plessis, managing director of Ster Film Imports of South Africa, the first from that country to be given world wide distribution.

At a reception at the Dorchester Hotel, London, last week, Mr. Uys (he pronounces it "ice") talked about his film career—including the several "one-man" productions on which he was producer, director, writer, photographer, actor and editor.

\+ + +

AT THE invitation of the Commonwealth Relations Office, James Quinn, director of the British Film Institute, is visiting India and Pakistan on a five-week lecture tour. It will take him to New Delhi, Bombay, Madras, Karachi, Lahore and Dacca.

Mr. Quinn will talk about the work of the British Film Institute and of general matters relating to film production in Great Britain.

He will visit the Film Institute which the Indian Government has recently established at Poona, and will show a number of films produced under the auspices of the British Film Institute, including a recently completed documentary, "The Director and the Film," in which David Lean discusses the role of the film director.

\+ + +

THERE WAS unusual optimism when the royal premiere committee for "Spartacus" held its first meeting in Lord Bossom's house in Carlton Gardens, S.W., last week. And there was every reason for high spirits.

First, as Mrs. Christopher Soames, the youngest daughter of Sir Winston Churchill, explained so elegantly to the hundred or so representatives of society present, they were lucky to get such a film for their charity performance; second, the charity, St. John Ambulance Brigade, was so well worthy of support; third, and in the minds of all present most important, they were to have Princess Margaret and her husband Mr. Armstrong-Jones at the premiere.

Lady Braithwaite, widow of Sir Albert Braithwaite, former MP for Harrow West, who is chairman of the St. John appeals committee and vice-chairman of the Royal Premiere committee, was able to talk well about the needs of the charity, and Fred Thomas made a sparkling and convincing speech on the merits of the film itself. "I have seen 3,000 films," he said. "And I really believe 'Spartacus' is wholly satisfying entertainment."

After Mrs. Madge Clarke, the organiser, had appealed for aid in selling tickets, Geof Conway, Rank's West End Theatre Controller, announced that most of the guinea and two guinea seats for the premiere at the Metropole, Victoria, on December 7, were already sold and The Rank Organisation would wish to purchase a number of the more expensive seats.

\+ + +

THE combination of British Lion and Bryanston is riding on top of the world just now and deservedly so.

That remarkable success, "Saturday Night and Sunday Morning" has now taken more money than any other film that has played at the Warner Theatre. Prior commitments there mean that it has to leave this week, but its West End success story is likely to continue, for it moves immediately a little north to the Berkeley, in Tottenham Court Road, and I have no doubt, the queues will move north with it.

Next date to mark will be January 29 when the film starts its general release.

Further cause for British Lion pleasure is that another money-spinner, the Peter Sellers comedy, "Two-way Stretch," is back in the West End, for an indefinite run at the Ritz.

In addition, the decision to hold over British Lion's "double premiere" programme, "Suspect" and "Blitz on Britain," for a second week at the Queens, Bayswater, was made only two days after it was launched there.

\+ + +

HIS very many friends in the industry will share my deep regret at the news of the sudden death of Rodney Watson.

It is not so long ago that Rodney announced his retirement from Kia-Ora at the end of this year for health reasons, but his death has come as a shock to all.—**The Stroller.**

Trade Show: Preview Theatre
93 Wardour Street
THURSDAY NOV 17TH 10·30 AM

UNIFILMS (London) LTD.
NATIONAL HOUSE · 60-66 WARDOUR ST. · W.1
GERrard 2152 (4 lines)

CARL STACK, *Director of Sales*
Agents:

SCOTLAND
S. GERSON, 8 Lauderdale Gardens, Glasgow, W.2. *Tel.:* Kelvin 2578

NEWCASTLE
J. B. ARNOTT, 178 Westgate Road, Newcastle on Tyne. *Tel.:* Newcastle 29514

LANCASHIRE & YORKSHIRE
J. WINTER, 31 Oxford Road, Birkdale, Southport. *Tel.:* Southport 66307

CARDIFF & WEST OF ENGLAND
GEO. G. LEIGH, 30 Charles Street, Cardiff. *Tel.:* Cardiff 25434

NOTTS/DERBY/LEICESTER
FRANK GILL, 44 Caledon Road, Sherwood, Nottingham. *Tel.:* Nottingham 69442

BELFAST
ALFRED H. MORRIS, 9 Sydenham Avenue, Belfast 4. *Tel.:* Belfast 656189

EIRE
NATIONAL FILM DISTRIBUTORS LTD., 58 Middle Abbey Street. Dublin. *Tel.:* Dublin 45086–44982

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
Blitz On Britain ... ... (British Lion)—International	**71 min. (U)**	Narrated by Alistair Cooke	Battle of Britain documentary compiled from German, as well as British, official material. Editing shrewd, commentary smooth and informative, sentiment nostalgic and photography first-rate	**Outstanding interest featurette (C)**
Dangerous Games ... (Unifilms)—French	**93 min. (A)**	Pascale Audret ... Joel Flateau Francois Simon-Bessy	" Little tough guys " melodrama, telling how young girl gets involved in kidnapping plot. Tale and backgrounds squalid, but characterisation good, light relief apposite, ending both touching and taut, and English sub-titles lucid	**Good Continental (C)**
†Hound That Thought He Was A Raccoon, The (Disney)—U.S	**47 min. (U)**	Narrated by Rex Allen	Novel Technicolor comedy drama hingeing on friendship between hunting dog and raccoon. Story amusing, sentimentally refreshing and exciting, animals cleverly handled, narration warm, scenery delightful, and camera work brilliant	**Excellent featurette (CC)**
Let's Be Daring Madame (Unifilms)—French	**84 min. (X)**	Dany Robin ... Louis Velle Jacques Jounneau	Farcical comedy, set in the sticks, about two young couples forced by circumstances to exchange partners. Acting exuberant, sex approach frank, backgrounds effective and English sub-titles fluent	**Good "art" and tough house light fare (NC)**
***Linda ... ... (British Lion-Bryanston)—British**	**61 min. (A)**	Carol White, ... Alan Rothwell Cavan Malone	Romantic melodrama dealing with the rehabilitation of truculent teenagers. Young players promising, staging convincing, direction unimaginative, tale tatty	**So-so British second (C)**
Never On Sunday ... (United Artists)—Foreign	**92 min. (X)**	Melina Mercouri Jules Dassin Georges Foundas	Hellenic romp concerning American philosopher who visits Greece and tries unsuccessfully to reform tart. Plot earthy, acting forthright, treatment clever, sex angle strong, backgrounds authentic, English sub-titles lucid, and signature tune hit of the year	**Excellent out of the rut light fare (NC)**
Plunderers, The ... ... (Warner-Pathe)—U.S	**82 min. (A)**	Jeff Chandler ... John Saxon Dolores Hart	Period outdoor melodrama telling how young toughs meet their match in small town. Story both powerful and morally sound, characterisation sharp, direction incisive, finale showmanlike and atmosphere realistic	**Good " double bill " (C)**
Red Lips ... ... (Gala)—Italian	**93 min. (X)**	Pierre Brice ... Georgia Moll Laura Vivaldi	Psychopathic melodrama about susceptible schoolgirl who gets involved with prostitute's killer. Acting convincing, sex and " who-dunnit " angles firmly plugged, and English sub-titles apt.	**Good art and tough house " double bill " (NC)**
***†Spider's Web, The ... (United Artists)—British**	**89 min. (U)**	Glynis Johns ... John Justin Cicely Courtneidge	Technicolor comedy crime melodrama, adapted from Agatha Christie's stage success. " Spot the Murderer " tale artfully confected, cast resourceful and popular, country house settings appropriate and dialogue neat	**Acceptable British title and star " programmer" (C)**
***Suspect ... ... (British Lion)—British**	**81 min. (A)**	Tony Britton ... Virginia Maskell ... Peter Cushing	Clinical-cum-" cloak and dagger " romantic melodrama about frustrated young scientist's involvement with subversive element. Acting competent, direction sure, emotional aspect compelling and climax logical and showmanlike	**Very good British programmer (C)**
13 Ghosts ... ... (Columbia)—U.S	**83 min. (A)**	Charles Herbert Jo Morrow Donald Woods	Spooky house comedy melodrama concerning shyster lawyer who employs ghosts in unsuccessful bid for fortune. Tale far-fetched, but cast talented, treatment imaginative and new "specs" gimmick effective	**Saleable popular and industrial hall novelty " thriller " (C)**
Under Ten Flags ... (Paramount)—U.S.-Italian	**112 min. (U)**	Van Heflin ... ... Mylene Demongeot Charles Laughton	World War II melodrama centring on battle of wits between German surface raider skipper and British Intelligence admiral. Factual story intriguing, Van Heflin and Charles Laughton outstanding, support adequate, padding popular and combat sequences thrilling	**Excellent general booking (C)**
†Warrior And The Slave Girl, The (Columbia)—Italian	**83 min. (U)**	Gianna Maria Canale Georges Marchal Ettore Manni	Supercinescope-and-Eastman Color Italian action melodrama telling of a " nice how d'you do " in ancient Armenia. Yarn far from clear and acting uneven, but highlights spectacular, staging lavish and camera work superb	**Reliable industrial fodder (C)**

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR

continued on page 25

Your Films

by JOSH BILLINGS

West End

IN A MONTH'S TIME Christmas shoppers and sightseers will bring London's buses, taxis and private cars practically to a standstill. Those who travel via Victoria Station, Victoria Street and Buckingham Palace Road are certain to find the going tough, particularly from December 7.

The reason? "Spartacus" (Rank-Universal—Super Technirama 70) opens at the Metropole, Victoria, on that date. I'll be one of the sufferers, but it's pain I'm ready and willing to bear. How do I know "Spartacus" is home and dry? Don't be inquisitive, just take my word!

\+ + +

"G.I. BLUES" (Paramount), a Service comedy starring Elvis Presley, arrived at the Plaza last Thursday. The critics didn't put the flags out for Elvis Presley, but the cash customers have been rolling up and roaring their approval. If you remember, the scribes mercilessly attacked "Psycho" (Paramount), the Alfred Hitchcock chiller, but it's proved to be one of Paramount's biggest winners. Forget what you've read about "G.I. Blues" in the national newspapers, and book it!

\+ + +

I CAN'T say I was impressed by "Carthage In Flames" (Rank—Technirama—Italian), but there's no denying that sparks flew from the cash registers at the Odeon, Marble Arch, over the weekend. Here's hoping the pyrotechnic hokum maintains its hot initial pace.

\+ + +

BRITISH LION—BRYANSTON'S "Saturday Night And Sunday Morning" (British) has broken many records at the Warner Theatre. Today this brilliantly acted and directed low-life melodrama is being transferred to the Berkeley, Tottenham Court Road, and will be accompanied by "A Cool Sound From Hell" (Gala—Canada). Kenneth Rive, nobody's fool, is confident the bill will run for months. I couldn't agree with him more.

\+ + +

THE SCIENCE-FICTION satire, "Man In The Moon" (Rank—British) has gone from strength to strength at the Odeon, Leicester Square. Kenneth More's latest didn't get an enthusiastic press, but the takings have steadily progressed since its Royal premiere. It's now raking the money. Stop crying for the moon and buy it!

\+ + +

"THE MILLIONAIRESS" (Twentieth Century-Fox—CinemaScope—British) did a rip-roaring trade at the Carlton, Haymarket. The Peter Sellers comedy, featuring Sophia Loren and Peter Sellers, started on its London rounds last Thursday, but it won't be leaving the West End. It's due at the Rialto, Coventry Street, today, when "North To Alaska" (Twentieth Century-Fox—CinemaScope) succeeds it at the Carlton.

WELL, IT LOOKS as if that cool customer George Minter has struck oil for the second time this year. He brought off a gusher with "Dentist In The Chair" (Renown—British), and now "Beat Girl" (Renown—British), although a somewhat thicker box-office lubricant, has proved a best-seller at the London Pavilion. The last-named, a beatnik musical, carries an X certificate, but this is no handicap these days.

\+ + +

"PORTRAIT IN BLACK" (Rank-Universal), the crime-cum-woman's film with a heavily gilded frame, is a big attraction at the Leicester Square Theatre. It may not be a masterpiece, but it obviously has popular pigmentation. Don't brush this one off.

\+ + +

THE DISNEY "double bill," "Jungle Cat" and "The Hound That Thought He Was A Racoon," is going great guns at Studio One, Oxford Street. A jolly good programme, equally suitable for adults and youngsters, it should, given the opportunity, repeat its American success on release here.

\+ + +

AT LONG LAST, "Let's Make Love" (Twentieth Century-Fox—CinemaScope), the Marilyn Monroe musical, departs from the Piccadilly precinct. But only because the Rialto is needed for the aforementioned "The Millionairess." Marilyn has just hit the front page and the publicity should do the film's subsequent runs a power of good.

\+ + +

THERE'S A CHANGE of programme at the Ritz. Reissue "Doctor In Love" (Rank—British) makes way for another comedy revival, "Two-Way Stretch" (British Lion—British). If the latter does as well as the former, and there's no reason why it shouldn't, the Ritz management can count itself clever. Two money-spinners and both quota!

\+ + +

"SHADOWS" (British Lion—American) is putting many a star-crammed super in the shade. Its takings at the Academy, Oxford Street, are almost unbelievable for a 514-seater. And it won't be long before "Shadows" is cleaning up in key provincial halls. A nice meal ticket for British Lion!

\+ + +

IS "THE NUDIST STORY" (Eros—British) still at the Cameo-Royal, Charing Cross Road? Need you ask. Culture (physical) and entertainment in one, plus a built-in gimmick, it looks like staying in its present home until the master print's worn out.

\+ + +

ANYONE seeking a sizzling foreign bill? "Love Now—Pay Later" (Gala—German), a sex melodrama, supported by "Nudes In The Snow" (Miracle—Swiss), a titillating short, is playing to capacity at the Cinephone, Oxford Street. When it comes to front-of-house exploitation, the Cinephone knows it all!

On release

FOR SOME obscure reason—possibly the weather or the fact that people are already starting to count the cost of Christmas shopping—takings dropped practically everywhere last week.

\+ + +

WARNER-PATHE'S "The Dark At The Top Of The Stairs" felt a slight draught, but nevertheless earned exceptionally good money during the second leg of its London release. As I said recently, the marital melodrama is appealing to the womenfolk, and has a hit parade signature tune. Subsequent-run exhibitors can confidently rely on "The Dark At The Top Of The Stairs" getting them out of trouble.

\+ + +

ANGLO AMALGAMATED'S latest British comedy, "Watch Your Stern," did not quite reach the fantastic figures attained by its fabulous "Carry On" stable companions, but turned over a pretty penny all the same. It's a cast-iron provincial bet. Get on and shorten the seasonal slump.

\+ + +

I THOUGHT that mighty Biblical spectacle, "Solomon And Sheba" (United Artists—Technirama), co-starring Gina Lollobrigida and Yul Brynner, would have bulldozed its way into the top bracket. It's doing all right, without breaking records or crushing the opposition. But be like Yul Brynner, and keep your hair on, you won't go far wrong.

\+ + +

"THE TIME MACHINE" (MGM—Metroscope) ticked over merrily at the box-office throughout its London runs. At first glance it doesn't appear to have much feminine appeal, but the fair sex have been just as eager as their menfolk to see the film. Get aboard "The Time Machine."

\+ + +

WITH MUSCULAR, long-striding Steve Reeves setting the pace, "The Giant Of Marathon" (MGM—Dyaliscope—Italian) is outdistancing many of its competitors. Rousing spectacle, it's right down the masses' street. And, thanks to the U certificate, it's become junior's firm favourite.

\+ + +

COLUMBIA'S "The Two Faces Of Dr. Jekyll" (Megascope—British), the newest Hammer horrific, got off on the right dial. No freak results, but solid business, particularly in industrial situations.

\+ + +

LUCKY the exhibitors taking cover in "Foxhole In Cairo" (British Lion—British). The war-cum-spy melodrama is attracting consistently good money and confounding critics and booking experts alike. As always, the public has the last word.

continued on page 24

PROSPER WITH ANGLO!

RENTERS' NEWS

20th-Fox has eight majors in production

TWENTIETH CENTURY-FOX has eight major CinemaScope productions now filming and 20 completed and awaiting release.

This schedule, the majority of which now filming are on location, comprises "Lion of Sparta" starring Richard Egan, Diane Baker, David Farrar, Barry Coe and Julie Newmar: "It Happened in Athens," a romantic comedy starring Jayne Mansfield, Nico Minardos and Trax Colton. Both films are being shot in colour on location in Greece.

In Rome, Michael Curtiz is directing "Francis of Assisi," starring Bradford Dillman, Dolores Hart and Stuart Whitman. "The Canadians," a British quota drama, is now in work in Technicolor in Canada and stars Robert Ryan, Teresa Stratus and Torin Thatcher: "The Fiercest Heart" stars Stuart Whitman, Raymond Massey, Juliet Prowse, Ken Scott and Geraldine Fitzgerald: "Madison Avenue" stars Dana Andrews, Jeanne Crain and Eleanor Parker; "The Right Approach," a musical-comedy, gives Britain's Frankie Vaughan his second Hollywood starring role, supported by Martha Hyer, Gary Crosby, Juliet Prowse, Ken Scott and Jane Withers.

Spectacle

"Cleopatra," Walter Wanger's Todd-AO spectacle in Eastman Color, is being directed by Rouben Mamoulian at Pinewood with co-stars Peter Finch and Stephen Boyd while awaiting the return to health of Elizabeth Taylor.

Completed are "North to Alaska" (John Wayne, Stewart Granger, Ernie Kovacs, Fabian and Capucine) which opens at the Carlton, Haymarket, today, Thursday, with a release date set for January 2: "Murder Incorporated" (Stuart Whitman, May Britt, Peter Falk) which will be released in a programme with "Desire In the Dust" (Raymond Burr, Martha Hyer, Joan Bennett, Ken Scott) on January 23.

"A Dog of Flanders" (David Ladd, Donald Crisp) and "Freckles" (Martin West, Carol Christensen) go on release on December 12.

Other productions now ready include "The Big Gamble" (Stephen Boyd, Juliette Greco, David Wayne) a Darryl F. Zanuck production: "Double Trouble," a comedy starring Tommy Noonan, Pete Marshall and Barbara Eden: "Esther and the King" (Joan Collins, Richard Egan): "Flaming Star" (Elvis Presley, Dolores Del Rio, Barbara Eden): "Little Shepherd of Kingdom Come" (Jimmie Rodgers, Chill Wills, Luana Patten).

"Marriage - Go - Round" (Susan Hayward, James Mason, Julie Newmar): "Misty" (David Ladd, Arthur O'Connell): "None But the Brave" (Richard Basehart, Danny Bravo): "Sanctuary" (Lee Remick, Yves Montand, Bradford Dillman): "Secret of the Purple Reef" (Jeff Richards, Margia Dean): "September Storm" (Mark Stevens, Joanne Dru): "Tess of the Storm Country" (Diane Baker, Lee Philips) and "Wizard of Baghdad" (Dick Shawn, Diane Baker and Barry Coe).

In addition, three British pictures are in the post-production stage—"The Mark," a Raymond Stross-Sidney Buchman production starring Stuart Whitman, Maria Schell and Rod Steiger: "Circle of Deception" starring Suzy Parker, Bradford Dillman and Harry Andrews; and "The Queen's Guards," produced and directed by Michael Powell in Technirama-70 and Technicolor, starring Raymond Massey, Daniel Massey, Robert Stephens, Ursula Jeans, and Susannah York.

On release is "The Millionairess," starring Sophia Loren and Peter Sellers, which is setting up new box-office records.

Four Square Books, publishers of "Man in the Moon" written by John Foley from the script of the Rank FD film by Bryan Forbes and Michael Relph, gave a party at the London Planetarium to launch the book. Stars of the film Kenneth More and Shirley Anne Field, together with producer Michael Relph, were among the guests, who also saw a special screening of the film after the party. L. to r.: Mr. Van den Berg, managing director Four Square Books, Kenneth More, Mrs. Thomas and F. L. Thomas

'Village of the Damned' earns hold-over

MGM'S British picture, "Village of the Damned," following a very successful 11-week premiere run at the Ritz, Leicester Square, is reported to have attracted big attendances in key pre-release situations throughout this country and selected areas in the United States.

It is being held over in Birmingham; in Coventry it created a new record; and in all theatres that have an early playdate it is running neck-and-neck with such big box-office attractions as "The Time Machine" and "The Giant Of Marathon." Its general release on the ABC circuit started on Sunday.

'Suzie Wong' keyed to ten U.S cities

Ray Stark's "The World of Suzie Wong" will be given special pre-release engagements by Paramount in ten key American cities in December, following its Thanksgiving world premiere at New York's Radio City Music Hall, and its gala premiere at Hollywood's Chinese Theatre on December 15.

It will open as the Christmas and New Year presentation at theatres in Chicago, Boston, Philadelphia, Washington, Detroit, Houston, Hollywood, San Francisco, Cleveland and Dallas.

'Sweet Life' moves into the Columbia

COLUMBIA PICTURES will premiere Federico Fellini's controversial fresco of modern Roman life, "La Dolce Vita" (The Sweet Life), at the Columbia Theatre, Shaftesbury Avenue, London, on Thursday, December 8.

Writer-director Fellini and Guiseppe Amato, the producer, will fly from Italy with a number of the stars to attend the launching.

The picture, which has played to record business in every European capital in which it has so far opened, is being distributed in the United Kingdom and throughout the Commonwealth by Columbia.

Besides having a special season at the Columbia Theatre, where the sub-titled version will play on a continuous performance basis, "La Dolce Vita" will also play concurrently at the Curzon Cinema, Mayfair, on a similar basis.

The film was produced in Totalscope by Guiseppe Amato from a screenplay by Federico Fellini, Tullio Pinelli and Ennio Flaiano.

Blue Ribbon goes to 'Ocean's Eleven'

THE National Screen Council has ...ted Warner-Pathe's comedy - thriller "O...n's Eleven," starring Frank Sinatra, Dean M...tin, Sammy Davis Jnr., and Peter Lawford, the September Blue Ribbon award.

The film broke three of London's W...ner Theatre records in its first two weekend... and is also doing well on general release. ...the first week were the second highest in the th...re's history.

'Blitz on Britain' open... with 'Suspect'

THE FILM "Blitz on Britain," the ...full record of what Sir Winston Churchill h...ded one of the decisive battles of the wo...

continued on page 30

COLOUR & SPECTACLE - NOW ON RELEASE
ARCHWAY
SLAVE WOMEN OF CORINTH 'U'

CEA General Council meeting—November 9

LETTERS OF REGRET

Letters and messages of regret for inability to attend were received from Sir Alexander King, D. J. Gatte, W. Cartlidge, F. Fennell, H. J. Green, G. Bernstein, K. Winckles, I. Smith, I. D. Russell-Roberts, V. P. Powell, L. V. Crews, E. Ponking, C. Shapeero, J. Jay, D. Owen.

EXECUTIVE COMMITTEE

The report of the Executive Committee dated October 12 was noted.

CEA FINANCES AND SUBSCRIPTIONS

The report on CEA finances and subscriptions setting out new rates of subscription to come into force as from January 1, 1961, was received and adopted.

1.—Although in 1959 the Association almost broke even in its revenue and expenditure, this was almost entirely due to the effecting of maximum economies at head office and to the assistance given by the branches in waiving claims on the Equalisation Fund in respect of deficits incurred in 1958.

2.—To meet an expected deficit in head office revenue for 1960 which, in fact, is already becoming evident, it was agreed in June last that there should be a levy on branch capital reserves at the rate of £2 per member and accountings to meet this levy are progressing.

3.—Following the abolition of entertainments tax in April, 1960, it was agreed that the grading of all cinemas for the purposes of CEA subscriptions should be brought up to date and this operation has now been almost concluded.

4.—At the general meeting of the members held in September, 1960, it was agreed to alter the rules of the Association in such a way that whilst leaving intact the present basis of grading of cinemas, the amount of the subscriptions payable by each grade of cinema should from time to time be fixed as might be necessary by the general council.

5.—CEA subscriptions were last altered in March, 1957, when in most cases there was an increase but in some cases a reduction. Membership at that time stood at some 4,120 cinemas whereas today the figure is slightly under 3,000 cinemas. The purpose of this report is to establish the rate of subscriptions which will operate as from January 1, 1961, which rates can be approved by the general council at their meeting in November, 1960.

6.—Based on the budget of head office expenses for 1961, shows the maximum economy policy of 1959, be adequirement of £38,500 to which must 1959 branch expenses which, based on actual total expenditure, amounted to £17,500. The £56,0 revenue required therefore amounts to

7. As a result of the regrading of cinemas as mer detailed above, it has now been possible to estir with reasonable accuracy that, assuming that cinemas now operating remain open thro at 1961 and that no claims are made by bers for downgrading, the Association eral look forward in that year to a revenue of approximately £56,400.

The assumptions made in the last paragraph are obviously unrealistic as apart from the fact that closures are still continuing, claims for downgrading are regularly being received at head office. In fact, the proposal of the Finance Management Committee made to the September meeting of the general council to the effect that an allowance of 15 per cent. should be made to cover eventualities of this kind was adopted.

As mentioned above the Association requirement for revenue in 1961 is £56,000. Allowing for investment income of some £2,000, this means that £54,000 needs to be raised by way of members' subscriptions. Against this figure it is to be anticipated that the Association's revenue for 1961 will be approximately £48,000 (£56,000 less 15 per cent. for closures, etc.). The resultant shortfall therefore on a revenue of £48,000 will be £6,000 i.e. 12½ per cent.

10.—In its report to the September meeting of the General Council the Finance and Management Committee drew attention to the possibility of rises in operating costs between 1959 and the end of 1961, as well as other contingencies, and indicated its belief that the proportion by which subscriptions would probably require to be increased would be in the neighbourhood of 15 per cent. From what has been stated above, it appears that the appropriate increase is, in fact, a minimum of 15 per cent. and the Finance and Management Committee is recommending to the general council that as from January 1, 1961, all subscriptions be increased by that amount. Attached hereto is a schedule setting out the present grading and existing subscriptions applicable to such grades, together with the amount of subscriptions as they would operate after January 1, 1961, when the 15 per cent. has been applied.

FINANCE AND MANAGEMENT COMMITTEE

The report of the Finance and Management Committee dated October 26, was presented:

A.—In receiving its monthly report on the subject your committee has noted that since the commencement of the year cinema closures total 275. (Received and adopted.)

B.—A request was recently received from the BFPA that the CEA-BFPA Joint Committee should be reconstituted so as to include representatives from the FBFM. The BFPA pointed out that the existing Joint Committee which rarely meets more than once a year to discuss quota matters has for some years past already been attended by representatives of the FBFM and that the proposal that they are now making would do no more than recognise a factual position. Your committee recommends to the general council that the proposal of the BFPA be accepted. (Received and adopted.)

C.—A letter was recently received from Lord Tenby who is chairman of the Council of the Fleming Memorial Fund for Medical Research in which after outlining the important work of the fund, he enquired whether the CEA might be prepared to organise an appeal on similar lines to that organised for the World Refugee Year. Whilst your committee is fully appreciative of the good work carried out by the Fleming Memorial Fund, it does not feel that having regard to the Association having agreed to undertake in 1961 an appeal on behalf of the King George's Jubilee Trust, it would be appropriate for a further national cinema collection to take place inevitably after such a short period. The committee is consequently of the view that at the present the request of Lord Tenby must be regretfully declined. (Received and adopted.)

D.—Circulated with this report is the supplementary report on toll-television which has been prepared in accordance with the instructions given at the last meeting of the general council. The first draft of this report was considered by your committee and after a certain amount of amendment your committee submits the report as being the kind of document for which it believes the general council is looking. (Received and adopted, but report on toll-television was deferred until later in the meeting.)

E.—Your committee has received the report of the meeting of the UIEC which is circulated herewith. Your committee has joined in the congratulations to E. J. Hinge on his appointment as president of the Union for the forthcoming year.

REPORT OF MEETING OF UIEC—OCTOBER, 1960

1.—The half-yearly meeting of UIEC was held in Milan on October 19 and 20 and was attended by delegates from 12 countries including E. J. Hinge and the general secretary. As anticipated, there was a general request that for the forthcoming year the presidency of the UIEC should be held by Great Britain and Mr. Hinge was accordingly elected to fill the position both unanimously and with acclaim.

2.—A good deal of time was taken up with discussions regarding films on television, during which the British delegates reported on the satisfactory progress of FIDO. Up to the present the policy of the UIEC has been that feature films should be denied to television but at the meeting there was a move towards modification of this policy on the lines that members of the Union should agree to a restricted supply of films to television. This was strongly opposed by the British delegates, with the result that no change in declared policy has been made.

3.—During a session in which each country reported on recent national trends and develop-

THOSE PRESENT

Twenty-one branches were represented by 52 delegates. A. Davis (president) in the chair; S. K. Lewis (vice-president); Lord Westwood (treasurer); J. D. Richards (past president); E. F. Pinkney (gen. secretary).

Birmingham and Midlands: A. G. May, A. Dowding, M. Jervis; **Bristol and West of England:** E. C. Rogers, Ald. F. G. W. Chamberlain; **Devon and Cornwall:** P. McClellan Myott, T. C. Gwilliam; **Eastern Counties:** R. K. O. Cooper; **Hants and East Dorset:** Ald. G. Bravery; **Hull and District:** R. C. Freeman.

Leicestershire: G. H. Scarborough; **London and Home Counties:** Theo. H. Fligelstone, J. W. Davies, C. H. V. Brown, A. Spencer-May, Jnr.; **Manchester and District:** D. L. Jones, J. Mather; **Northern:** W. Wilson, Lord Westwood, W. Carr, E. J. Hinge, G. T. Kitching; **Northern Ireland:** Nil; **North Lincolnshire:** R. C. Freeman.

North Staffordshire: Ald. G. L. Barber; **North Western:** G. H. Lee, S. Dallow; **Notts and Derby:** H. Elton; **Portsmouth and IOW:** E. A. Phillips; **Scottish:** J. K. Stafford Poole, C. R. W. Gray, J. Wallace, J. McLaughlin, G. Singleton; **Sheffield:** Ald. H. S. Gent.

Southern Midlands: G. A. Watts, J. B. Chetham; **South Wales and Mon:** W. Berriman, Wyndham Lewis; **Sussex:** J. D. Richards; **West Lancashire:** Nil; **Yorkshire:** A. S. Hyde, C. H. Whincup, J. X. Prendergast.

Circuit Delegates: J. D. Tutin, R. H. Dewes, E. B. Gold, C. F. Booth, H. S. Roelich, T. F. Massicks, D. W. E. Eckart, W. Eckart; **News and Specialised Theatre Group:** N. Higgins; **In attendance:** L. Knopp (tech. adviser), C. S. Algar (asst. secretary).

CEA GRADING AND SUBSCRIPTIONS

Grades	Net Money Holding Capacity	Existing Subscriptions	Subscriptions January 1, 1961
1.	Up to £12 10s.	£ 3 3 0	£ 3 12 6
2.	Exceeding £12 10s. but not exceeding £20	£ 5 5 0	£ 6 0 0
3.	£20 to £30	£10 0 0	£11 10 0
4.	£30 to £40	£12 10 0	£14 7 6
5.	£40 to £50	£15 0 0	£17 5 0
6.	£50 to £75	£17 10 0	£20 2 6
7.	£75 to £100	£20 0 0	£23 0 0
8.	£100 to £150	£22 10 0	£25 17 6
9.	£150 to £200	£27 10 0	£31 12 6
10.	Over £200	£30 0 0	£34 10 0

ments, it was clear that cinema tax is still a very severe burden in most cases, particularly as with the exception of Italy attendances are falling. Portugal has a particular problem in that tax is levied on capacity rather than seats sold and in Israel the tax on some seat prices is over 100 per cent. The effect of television is also being increasingly felt, though to a varying extent. In Spain, where it has only recently started, bull-fights are a popular programme which the cinemas covet, though, on the other hand, in Switzerland, where reception is poor and the population is tri-lingual, the concern is not great. Holland is organising a psychological campaign on the "Take your wife out to the pictures" line. Most countries report lack of concern on the part of their Governments as to the future of the industry and in some cases increased interference is taking place. Spanish exhibitors, for example, now have to show a quota of Spanish documentaries and in Switzerland censorship has been tightened up following a rise in juvenile delinquency and a lack of a sense of responsibility on the part of some exhibitors in regard to advertising and types of film shown.

4.—Reference was made to reports that an increase in 70mm. films was to be expected and members expressed concern that in these cases copies on conventional size stock should also be available. A resolution underlining this requirement was passed.

5.—The meeting also drew attention to the fatal mistake being made by some producers who, contrary to the wishes of the great majority of the public and of exhibitors, continued to make immoral and excessively violent films. French exhibitors appear especially concerned at the trend of French production which they state considerably restricts the number of films that most of the public is ready to accept.

6.—Other subjects discussed included copyright, with particular reference to an international Conference in London in November to deal with "droits voisins," the European Common Market, the International Centre for Films for Young People, the working of the International Cinema Bureau and plans being made in Belgium for the holding of an International Cinema and Television Conference in 1961.

The **President,** on behalf of the delegates, congratulated Mr. Hinge on his appointment as president of UIEC for the forthcoming year. (Received and adopted.)

F.—Your committee has noted steps that have been taken to join the CEA in the reference by the AIC to the Performing Right Tribunal in connection with commission on PRS fees. It is understood that the hearing has been fixed to take place on March 8 and 9, 1961. (Received and adopted.)

G.—In continuation of paragraph J of the Report of the Executive Committee dated October 12, 1961, letters have now been received from both Spyros Skouras in New York as well as Mr. Pattinson in London to the effect that David O. Selznick is not—contrary to the impression given by the advertisement in *Far East Film News*—in fact associated with any present or future productions of Twentieth Century-Fox. (Received and adopted.)

H.—In view of the contents of recent reports received from the National Joint Apprenticeship Council as to the difficulties being encountered in the running of the Apprenticeship Scheme, and also having regard to the fact that it is not improbable that further funds will be required in the not too distant future in connection with administration of the Scheme, your committee is asking the National Joint Apprenticeship Council to submit a comprehensive progress report of its work to date and to indicate what its intentions are as regards the future of the Apprenticeship Scheme and the National Joint Apprenticeship Council. It is hoped that such report will be available for the next meeting of the Executive Committee in December. (Received and adopted.)

INTERNATIONAL TECHNICAL CONFERENCE

The report on the International Technical Conference in Prague was received and adopted.

Delegates from 23 countries, including United States, Canada, Russia and the Far East, attended the third UNIATEC Conference at Prague.

Colour films for motion pictures was one of the principal subjects under review and considerable time was spent upon discussions on the improvement of laboratory practices, particularly in regard to release prints. There is a substantial weight of opinion that greater use should be made of 70-mm. negative material. Some countries, notably Russia, are strong advocates for the general adoption of 70-mm. release prints and it is expected that proposals for an international standard will be tabled for the next ISO meeting which takes place next year. Most West European countries take the view that 70-mm. release stock does not offer very substantial advantages when projected on screens of normal size, and it is only when screens of over 50 to 55 feet in width are installed that the 70-mm. film is justified. The general consensus of opinion seems to be that an international standard for 70-mm. negative material will be advocated. If there are proposals for an international standard for 70-mm. positive materials, they will not receive wide support, but neither will they be opposed.

Considerable time was also spent upon sound recording and reproduction. There is every reason to suppose that the current ISO proposal for a single track magnetic record on release prints will receive strong support. Such records provide a better quality of sound replay, a greater dynamic range, and due to the necessary balancing stripe, this type of film easily permits the making of bi-lingual sound tracks, or more easy dubbing of a film.

Discussions also ranged over a number of technical matters which are only of indirect interest to exhibitors.

A demonstration of the Russian version of Cinerama was given to the delegates. This comprises a circular cinema with a continuous screen covering the inner wall. (There are, in fact, two circular screens, one above the other. The lower is cylindrical and the upper one is coniform.) The audience stands in the centre area of the auditorium. The programme is presented by 22 projectors and the view is presented with a picture that embraces 360 degrees in the horizontal plane and about 50 degrees in the vertical plane. For travelogues and the like, the presentation is excellent and outstanding. The programme lasts for 20 minutes, which is just sufficient to cause fatigue of the neck muscles.

TOLL TELEVISION

The supplementary report on toll television was presented:

SUPPLEMENTARY REPORT ON REDIFFUSION AND TOLL TELEVISION

Since the previous report on this subject was submitted to the general council in January last, a number of developments have occurred. Briefly, these developments, which are more fully discussed in the paragraphs which follow, are:—

1.—The issue of the Television Advisory Committee's report.

2.—The announcement in the House of Commons on July 13, 1960, by the Postmaster-General of the setting up of a Committee of Inquiry into the future of sound and television broadcasting, such committee to be under the chairmanship of Sir Harry Pilkington.

3.—A limited amount of additional information has become available regarding the Telemeter installation in Toronto.

4.—A British company has been formed to exploit rights in Telemeter in the United Kingdom.

5.—The Rank Organisation and Rediffusion Ltd. have announced a long term agreement for the development and promotion of Pay TV.

6.—The Five Associations have considered possibilities of the film trade interesting itself in the third television channel.

7.—Applications for franchises in connection with piped television installations have increased.

1. Report of Television Advisory Committee

The Television Advisory Committee issued its report in May, 1960. The report is almost exclusively a technical document in which the committee sets out various possibilities which might exist under differing sets of circumstances in regard to the development of both television and sound broadcasting. Whilst t[he] not advocate to the Governmen[t] course of action, it is understood regard to the contents of the repo[rt] shape of television may well take lines:—

(a) There is general acceptance th[at] Kingdom must move towards a be[tter] of definition and in due course g[o] 625 line picture against the 405 lin[e] present in use. This change canno[t] overnight and there will have to be [a] transitional period during which bo[th] of definition are in use. This has been at between 10 and 15 years, so as to existing sets to become fully obsole[te] the changeover is completed. This means that during the transitional per[iod] the number of channels at present in be required to double up existing progra[m]

(b) There is a possibility of a third with a national coverage (in fact a s[ec]ond third channels making up national cover[age] for this to be on both 405 and 625 stand[ard] definition would at the present time technical complications. It was not, h[ow]ever within the terms of reference of the co[m]mittee to make any suggestions as to the use to which this third channel should be devoted a[nd] the report has no comments on these lines.

(c) There is also the possibility of add[itio]nal low-powered short-range television transmitters with limited coverage.

The report of the committee did not have within its terms of reference the question of the development of rediffusion of radio or television programmes.

2. The Pilkington Committee

The Postmaster-General announced in the House of Commons on July 13, 1960, that the Government had set up a Committee of Inquiry into the future of sound and television broadcasting. The terms of reference of the Committee would be:—

"To consider the future of the broadcasting services in the United Kingdom, the dissemination by wire of broadcasting and other programmes, and the possibility of television for public showing; to advise on the services which should in future be provided in the United Kingdom by the BBC and the ITA; to recommend whether additional services should be provided by any other organisation; and to propose what financial and other conditions should apply to the conduct of all these services."

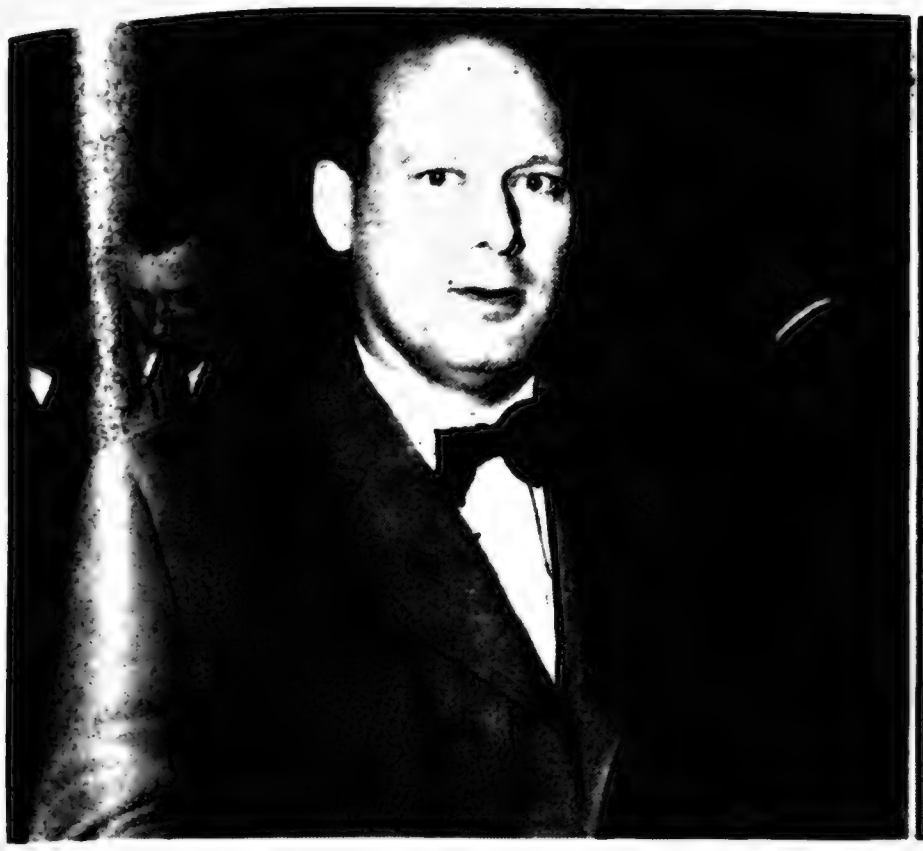
The Postmaster-General went on to say that he had invited Sir Harry Pilkington to be chairman of the committee and on September [1] was announced that the following would be members of the committee: Joyce Grenfell, Peter Hall, Billy Wright, Richard Hoggart, Elwyn Davies, Jock Campbell, H. Collins, E. P. Hudson, J. Megaw, J. S. Shields, Mrs. Smith-Rose, Elizabeth Whitley.

Since the committee has been appointed, notice has been received to the effect that the committee will commence its deliberations at an early date and all persons wishing to make representations to it should submit the same not later than November 30. The chairman is reported to have expressed the hope that the committee will make its report by early 1962. The subject of representations to be made to the CEA to the Pilkington committee is dealt with in a later paragraph of this report.

3. Telemeter in Toronto

Although there have been numerous reports emanating both from the American trade press as well as elsewhere regarding the progress of the Telemeter installation in Toronto, there is still a good deal of uncertainty and scepticism regarding the degree of success achieved. It has been stated that Telemeter has sufficient orders on hand to bring the installation figure up to 6,000 and that it is the intention to seek any orders beyond this figure until an analysis has been made of the future possibilities of the system. The population of the area is 40,000 homes and the 6,000 mentioned take up 50 per cent. of the area wired by the Bell Telephone Company. It has been reported that in relation to the se

continued on page 19



Rank Film Distributors arranged a sparkling premiere at the Odeon, Marble Arch, for "Carthage in Flames," an Italian spectacular feature with a background of the Roman conquest of Carthage. The film has an international star cast, including Pierre Brasseur, Daniel Gelin, Anne Heywood, Maria Occhini, Paolo Stoppa and Jose Suarez. It is a Lux-Gallone production, and was directed by Carmine Gallone. Above: Colan Mac Arthur, managing director, JAROFD; star of the film Anne Heywood

'CARTHAGE' COMES TO MARBLE ARCH

Above: Maria Andippa; Miss Margaret Leach and Mr. and Mrs. R. G. Leach. Below: Norman Rossington and Dick Emery; Heidi Erich

COLUMBIA PICTURES present
A HAMMER FILM PRODUCTION

Starring

CHRISTOPHER LEE · YVONNE O

PRODUCED BY KENNETH HYMAN DIRECTED BY ANTHONY BUSHELL SCREENPLAY BY JIMMY SANGSTER SOCIA UCER HO

黨的恐怖

YVONNE ONLAUR · GEOFFREY TOONE

SANGSTER SOCIA UCER HONY NELSON KEYS EXECUTIVE PRODUCER MICHAEL CARRERAS

COLUMBIA PICTURES

TECHNICOLOR®

Production

by BILL EDWARDS

BRIEFING . .

On location for Bertie Ostre[illegible] "Nearly a Nasty Accident". Here, le[illegible] right, are Kenneth Connor, produc[illegible] Ostrer, Jimmy Edwards and Don Cha[illegible] who directs the comedy

NEW addition to the list of Hazards on Foreign Location—the Italian General Elections. Bob Baker and Monty Berman discovered this one in Agropoli where they are making "The Treasure of Monte Cristo" for Regal.

Publicist Jack Dawe explains: "All Italians over 21 must vote in the elections or incur a black mark on their papers which, among other penalties, can stop them getting work.

"As they must vote in the town where they were born this has meant great comings and goings throughout Italy. The unit was so badly depleted for two days it looked as if production would come to a standstill: but production manager Johnny Goodman persuaded British technicians to perform double duties and crisis was averted.

"Crowning blow was when we returned to our hotel and found only one waiter to serve 60 dinners—the others had gone off to vote. This one was solved when first assistant director Bert Batt and sound mixer Bill Daniels stood in as waiters for the evening."

Shooting is up to schedule with only slight delay caused by one day's bad weather. The Eastman Color rushes are being shown at the town's tiny one-projector cinema.

\+ + +

TWO new Danziger productions started this week at New Elstree, one of the most prolific British studios (a score of first, second and co-features have been made there this year).

Both are second features—"Part Time Wife," directed by Max Varnel, and starring Anton Rodgers and Nyree Dawn Porter; "What Every Woman Wants," directed by Ernest Morris, and starring Hy Hazell, William Fox, Dennis Lotis and Guy Middleton.

Production supervisor for both subjects is Brian Taylor.

\+ + +

WARWICK'S Western, "The Hellions," starts filming early next year—in South Africa. It will be a co-production with Jamie Uys Productions (Uys, a South African actor, will also star in the picture) and Ster Film Imports.

James Booth and Anne Aubrey will be in the cast, which is to be headed by top international names. An Eros release, "The Hellions" will be filmed in Technicolor and Technirama.

\+ + +

A REWARD of £200 is offered for information leading to the recovery of two Newman-Sinclair 35-mm. cameras stolen during a break-in at Halliford Studios on October 31 this year, or for information leading to the arrest of the thieves.

The cameras, both Model N, Mirror Shutter, clockwork, were numbered 854 and 874. The two sets of lenses which went with them were numbered as follows: 18.5-mm. Angnieux, 315457 and 304865: 35-mm. Cooke, 288487 and 454952: 50-mm. Cooke, 418215 and 284519.

The reward is offered by the Insurance Loss Adjuster, N. J. Wheeler and Co., 89, Gracechurch Street, E.C.3. Telephone: Mincing Lane 1856.

\+ + +

HARDY KRUGER will join John Mills and Curt Jurgens in "Cross of Iron," Robert Aldrich's screen version of the television play which will go into production next year.

Kruger will play Lt. Denker, a German prisoner-of-war at a British camp, and Aldrich is also negotiating with Peter Van Eyck for the role of "Grisch."

"Cross of Iron" will be produced and directed by Aldrich in this country next October, immediately he has finished making "Now We Know," with Simone Signoret and Tony Franciosa, in Hollywood.

\+ + +

PROGRESS report on Anglo Amalgamated's production activities:

"The Frightened City," a drama dealing with the British version of "the protection racket," starts work at Shepperton in December. It will be produced by John Lemont and Leigh Vance, who also directs. Vance wrote the original screenplay.

Executive producer Herman Cohen has signed Muir Matheson and the London Sinfonia for the score of "Konga," Anglo's special-effects spectacular due for release next year. Gerard Schurmann wrote the music.

"I Promise to Pay," the Julian Wintle-Leslie Parkyn production now completing at Pinewood, has been re-titled "Payroll"—the title of Derek Bickerton's novel on which the picture is based. Michael Craig, Francoise Prevost, Billie Whitelaw and William Lucas are the stars

continued on page 22

PHONE GER 0831-5

STUDIO FILM LABORATORIES LTD

FOR TRAVELLING MATTE AND OPTICAL SEQUENCES

71 DEAN ST. LONDON W.1

JDChambers&PartnersLtd

titles for feature and TV films

GER 0719

Exploiting new designs and production techniques
Animation
Optical and special

General Council —continued from page 14

...e average receipts was at the start ... 2 dollars a week and Telemeter ...ted to have expressed satisfaction if ...revenue could be maintained, though ...novelty there was some doubt as to ...recently it has been reported that ...sets installed the average gross ...been 1,200-1,300 dollars per day. ...of one dollar per week per set is ...too low. In addition to the show- ...—on the average five per week—a ...sports events have also been tele- ...is reported that in the case of one ...e which was not available on free ...charge of 2 dollars was made. Per- ...subscribers for sports events varied ...per cent. and 27 per cent. Films, ...pear to attract larger percentages of ...and there are reports that when "The Ten Commandments" was shown after ... runs, 50 per cent. of subscribers ...it. Other films shown with results ...are as follows:

"Anatomy Of A Murder"—one week after all theatrical runs—23 per cent. of the subscribers; "Ask Any Girl"—after all theatrical runs—37 per cent. of the subscribers; "Cash McCall"—simultaneously with second run—23 per cent. of the subscribers; "FBI Story"—one week after all theatrical runs—25 per cent. of the subscribers.

"Gigi"—after all theatrical runs—30 per cent. of the subscribers; "Mating Game"—after all theatrical runs—33 per cent. of the subscribers; "North By Northwest"—after all theatrical runs—36 per cent. of the subscribers; "Peyton Place"—after all theatrical runs—22 per cent. of the subscribers; "Sink The Bismarck!"—simultaneously with second run—43 per cent. of the subscribers.

All these films were shown on Telemeter at a price of one dollar but there is little, if any, information to show how these programmes have affected box-office revenue at the cinemas in the area. An interesting and recent quote, however, in the American trade press from Mr. Fitzgibbons, president of Telemeter, is to the effect that while the technical aspect of the operation no longer presents any problems, "it must be like everything else in show business—the attraction is the thing."

In addition to the Toronto installation it should also be mentioned that the Zenith Radio Corporation, in conjunction with RKO, has applied to the Federal Communications Commission for permission to set up an installation for broadcast toll-television in Hartford, Connecticut. Although this permission has not yet been given, it appears likely that it will be, though there may be some delay.

As regards the general American scene, it seems certain that both producers and renters are coming out in full support of toll-television, whilst exhibitors in general, through their individual exhibitor associations, as well as the American Congress of Exhibitors, are doing all in their power to oppose it.

4. Telemeter in the United Kingdom

Following the demonstration in July in London by the National Telemeter Company (a division of Paramount Pictures Corporation) of the Telemeter box, it was announced by the Corporation that it had formed a British company to which all Telemeter rights in this country would be transferred. The company would be jointly controlled and would consist of representatives of British interests including important interests of the entertainment industry. It was stated that the British Telemeter company would licence other companies to be formed to operate Telemeter in specified geographical areas within the United Kingdom. The Corporation went on to say that it stressed the responsibility to the proposed participants in the new company of inviting important local interests to join in the local companies, particularly local cinema exhibitors. Whilst the Telemeter box is the only equipment of its kind which publicity has so far been given, it is expected that other manufacturers in the electronics field will, in due course, come forward with their own versions of similar equipment. The governing factors in relation to such equipment will be the need to keep its cost down and the extent to which its function can be simplified from the point of view of recording programmes purchased. It is believed that the present cost would represent a very significant part of the cost of installing toll-television.

5. Rank Organisation and Rediffusion agreement

At about the same time as the Telemeter Company made its announcement but, it is believed, independently of such announcement, the Rank Organisation and Rediffusion, Limited, stated that in view of the current interest in the subject they had entered into a long-term agreement for the development and promotion of subscription television (Pay-tv) when permitted in the United Kingdom and overseas, and for providing the relevant programme and technical services.

6. Third television channel

A sub-committee of the Committee of the Five Associations had for some time been considering the possibility of the film industry applying for control of a third national television channel, assuming that the Government agreed to the same becoming available for some purpose. Following lengthy discussion on the subject, the sub-committee reached the view that for the industry to seek control of such a channel was an impracticable proposition, and in the light of information then available to the sub-committee it recommended that the subject be left in abeyance. The views of the sub-committee have been endorsed by the main Committee.

7. Franchises

As pointed out in the previous report, the rediffusion by co-axial cable of television programmes into the homes of those wishing to receive them is already a reality, but by the terms of their licences the rediffusion companies are restricted to the piping into homes of existing programmes only (i.e. BBC and ITV commercial programmes). Whilst there is no source from which comprehensive information can be obtained as to the number of franchises which have been obtained by rediffusion undertakings from local authorities for this purpose, all reports indicate that applications are being made in an increasing number by a variety of interests. Statistics obtained through the GPO which, it is understood, are substantially in arrear, show that the figure of licences has risen from 160 to 218 and that the number of houses wired for sound and vision rediffusion has increased from 300,000 to 330,000.

It is understood that whilst hitherto the installation of television rediffusion systems has been largely confined to poor reception areas, the tendency now is for franchises to be applied for and licences obtained in respect of normal reception areas on a fairly wide scale, particularly in areas where a high density of installations can be made. Companies interested in this development are clearly anticipating the probability of Government approval being given to the operation of piped toll-television systems, though even if such approval is not eventually forthcoming it is stated that local rediffusion systems for the dissemination of existing programmes can be commercially viable. These systems, which involve either the piping into the home of a first-class boosted signal from a master aerial or the piping in of an electronic picture which can be reproduced on the visual equivalent of a loudspeaker, are providing a greater variety of programme, apart from much improved quality, as compared with the use of a conventional home aerial.

Appreciation of Future Developments

At this stage, when the Pilkington Committee has not yet effectively commenced its work, it is obviously too early to make any definite forecast as to what the future position of television may be. It may, however, be expected that after the Pilkington Committee has received and considered the submissions made to it, it will make some form of recommendations to the Government. The Government will then consider these recommendations and, having decided what policy it feels should be adopted for the future, will publish the same in a White Paper which will become the subject of Parliamentary debate. Thereafter it will be for the Government, through the Postmaster-General, to control the position through the terms upon which it issues licences to television interests. No legislation as such appears to be necessary but it is not expected that there will be any change in the present position until after Parliament has discussed the matter—probably in 1962.

So far as concerns the future of the third channel, a number of factors, apart from technical considerations, will come into play. Clearly, public interest will be the factor uppermost in the Government's mind, though alongside this there cannot be overlooked the question of the cost of providing a third channel. The probability would seem to be that if a third channel on a national basis was to be made available, one of the factors to which the Government would wish to pay attention is that such channel should be available generally as opposed to availability to a limited audience only. If this assumption is correct, it would seem to rule out the possibility of a third channel being given over exclusively to toll-television. Again, it is known that there are strong claims for a third channel to be devoted to "higher level" programmes, coupled with which it may well be thought that in opening a new national service provision should be made for future development in the form of colour. The Pilkington Committee will no doubt advise as to which of these purposes—or a combination of them—the third channel is to be devoted, but the decision will rest with the Government.

In the case of additional local low power television transmitters, there might not necessarily be the same arguments with which to oppose the use of these systems for toll-television. On the other hand, it might be difficult to visualise the extent to which either on the basis of commercial television as it now exists or, alternatively, toll-television, either could become economic possibilities unless the areas concerned were sufficiently extended to make substantial revenues likely.

Whilst the above deals solely with additional television programmes put out by means of broadcasting, the position in regard to the future of piped television programmes appears to be quite different. As stated previously, systems are already in existence and are being continuously developed for the piping into homes of existing programmes and there appear to be no technical reasons why such systems should not be extended for use with initiated programmes. This would, of course, include "Pay as you See" television. It is to be expected that there might be strong opposition from television manufacturers and other television interests that might be affected but unless consistent with the furtherance of public interest the result of such resistance is questionable.

CEA POLICY

It is common knowledge that a number of exhibitors have been showing varying degrees of interest in the future possibilities of television, particularly by wired systems. Others are uncertain as to whether or not to join them. For the latter their course of action must be a matter of individual decision as it is not believed that this is an issue on which the Association can issue either recommendations or advice.

On the other hand, the Association, as representative of exhibitors, is competent to submit to the Pilkington Committee an exhibitor point of view on the future of the television services themselves and the object of the remainder of

DE LANE LEA
SOUND STUDIO
"Best in the Country"
GERrard 3441

this report is to assist the general council in framing such views.

As previously mentioned, the Pilkington Committee has expressed its readiness to receive representations on the subject of the future of broadcasting and television within the United Kingdom but for the purposes of this report it is assumed that the Association's views will be confined to the future use of television and that the Association will not wish to advance any views in regard to the future of radio broadcasting.

If it is accepted that any kind of extension of the television services, whether by way of free or toll-television programmes must have some adverse effect on cinema box-offices, it would seem only logical that a purely exhibitor point of view must be adverse to the introduction of toll-television. However, to build an Association case for presentation to the Pilkington Committee purely on self interest alone would be unrealistic because, as stated previously, the committee in making its recommendations is bound to be very strongly influenced as to what it regards as being in the best interests of the public. Interest in the future of the industry is nevertheless a factor with which the public as well as exhibitors are concerned and representations to the committee would be incomplete if this aspect was omitted.

Assuming, however, that exhibitors limit themselves to an exclusively negative point of view, it would seem to follow that they would thereby preclude themselves from registering opinion which, in the event of toll-television becoming a reality, might have an important bearing on their future as providers of public entertainment. Furthermore, the taking up of a purely negative standpoint could not be altogether consistent with any proposals which exhibitors might wish to put forward for an extension of television services for their own exclusive use. The future of large screen television and its possible development as a means of presenting cinema programmes cannot be overlooked.

Bearing in mind all that has been stated above, the general council may consider it appropriate that representations be made to the Pilkington Committee on the following lines:

1.—In considering the affirmative aspect of an extension of the existing uses of television, exhibitors will first presumably wish to be able to avail themselves of whatever technical developments may occur and which may make practicable, within economic limits, the electronic dissemination either by land line or by the use of the ether of film and other programmes to cinemas for viewing by cinema patrons. Reports indicate that considerable development has taken and will presumably continue to take place in large screen presentation, both in colour as well as black and white, and whilst it might be that this method of conveying programmes to cinema audiences would not, if permitted become the subject of immediate general application, exhibitors would nevertheless wish to be in a position to take advantage of modern technical advances to help them in their primary function of bringing the best possible entertainment to the public in their cinemas.

2. In considering their approach to any extension of the television services and especially to toll-television, exhibitors feel compelled to place on record the following points of view:—

(a) Reference has been made earlier to the question of self interest. It is generally believed that the introduction of toll-television would seriously affect cinema business to an extent which would certainly result in many cinemas closing and the economic future of the survivors would also be uncertain. This view, moreover, is not exclusive to exhibitors as no less a person than the chairman of British Home Entertainments Ltd.—a company recently formed with the object of obtaining a monopoly of a third channel for toll-television purposes—has acknowledged in a press interview that the company's operations, if achieved, would not be a "tremendous attraction" to exhibitors. Exhibitors feel they are fully justified in calling attention to their own position as on the other side of the picture it cannot be thought that the protagonists of toll-television are solely motivated by public spirited ambitions to improve the level of entertainment and culture comprised in existing television programmes.

(b) It is the claim of the protagonists that toll-television, by reason of its revenue potential, will be able to supply better programmes than free television. This, however, assumes that at present the quality of television programmes is materially restricted by financial considerations. Whilst this may be true in respect of a few isolated items, it certainly cannot be said that there is a sufficiency of outstanding attractions which are now denied to free television but which could be made available to meet the regular programme requirements of toll-television. The inevitable result would be to transfer to toll-television all the better items at present on free television and a general deterioration of the existing free services would ensue, to the overall disservice to the public.

(c) In considering public interest the Pilkington Committee will no doubt examine the possible social consequences of extended television services. The use to which members of the public devote their leisure time can be of considerable social significance, particularly bearing in mind the extent to which a large part of our social structure today depends on the inclination of individuals to give their time to voluntary service and partake in communal activities and sports. This, in turn, forms much of the basis of community life, involving as it does social contact and useful exchange of ideas between groups of individuals. Any extensive increase in calls on leisure time which are unproductive or which anchor the public to their homes cannot do other than tend to break down this social structure.

(d) The development of toll-television on a large scale would inevitably involve substantial capital and consumer expenditure, particularly if payment for programmes was made by the "slot" method. Even assuming the public was prepared to accept its share of that expenditure which, in the absence of any reliable evidence to the contrary, is by no means certain, it would be very questionable whether the diversion of the productive effort required to make toll-television a practical reality in terms of the necessary equipment would be justified.

(e) Exhibitors cannot believe that the Government, which has gone to considerable lengths in trying to maintain a healthy British film industry, would be ready to see an integral section of that industry which serves an undeniably important social function dwindle perhaps almost to the point of complete extinction. For a number of years exhibitors have accepted the Government's call to make a voluntary subsidy for British film production, which production for many reasons the Government was anxious to preserve, and that subsidy still continues today in a statutory form. If British film production in future is to turn its efforts away from the cinema, exhibitors can hardly be expected to continue to give financial help.

For all these reasons it seems that exhibitors as such must come down on the side of opposing the introduction of toll-television or possibly any extension of television services beyond the existing programmes. Whether or not such opposition would be for all time or for a period only might, on the other hand, be for consideration as in a continually changing world new circumstances might well, after a passage of time, call for fresh thoughts.

3. In conclusion, exhibitors do not ignore the possibility that, notwithstanding the views expressed above—and it is believed that many others will express similar views—the Pilkington Committee may be minded to recommend the introduction of toll-television. If so, exhibitors very strongly urge that all possible measures be taken to avoid the coming into existence of large commercial television monopolies. Additionally, as being amongst the first who will be affected by the introduction of toll-television, they urge that they have a moral claim to be given a fair and reasonable opportunity alongside other interests who may be similarly affected to participate on fav[illegible] d terms [illegible] whatever organisations are brou[illegible] into being. They point out that the relati[illegible] ip between toll-television and the cinema [illegible] istry must having regard to their natural [illegible] on, be [illegible] necessity a close one and that [illegible] television becomes a reality the cinema [illegible] which for years has been by far the [illegible] sporting provider of mass entertainment, [illegible] be the most logical and best equipped [illegible] to fill the new role.

The **president** said he felt that [illegible] ould be an appropriate moment for him [illegible] some reference to his visit to America [illegible] when he had just returned. He read a b[illegible] statement outlining the purpose of his visit and [illegible] ground he covered in his investigation of t[illegible].

The **general secretary** said that dele[illegible]s would have seen that the report was divide[illegible] more or less into two sections, one part be[illegible] factual the other having been prepared with [illegible] view to making representations to the Pilkin[illegible]n Committee and it was the latter part to [illegible]hich the council should give prior considerati[illegible]. What he had met the president the previous[illegible]terneon the first question he had asked him w[illegible] whether there was anything he had learned fro[illegible] his visit to America which led him to disagre[illegible] with the contents of that second half of the d[illegible]ument—which had been mailed to the presid[illegible] in the States—and the president had replied that in general terms he was in agreement with the second half of the document but in regard to the first half there was a lot he would like to add. The president would have a lot of useful information which he would like to give the delegates and had asked guidance as to the method in which this should be done.

T. H. Fligelstone understood that other organisations had sought an extension of time from the Pilkington Committee and he did not see why the CEA should not do likewise.

The **general secretary** replied that his information had been that such requests had been refused and those concerned were putting something into the committee and reserving the rights to put in something additional at a later date.

A. S. Hyde asked whether there was anything to suggest to the president that the representations might be wrong.

The **president** said that taking the report as a whole, there was obviously a considerable amount of further information to go into the first half and one or two items he thought warted correcting. However, he did not think they need concern themselves with that immediately. The most important thing that morning was the last part of the report in which the council was asked to decide what policy should be adopted by the Association in putting in its recommendations to the Pilkington Committee. The second point, the CEA should be 100 per cent. in opposition to toll-television and everything else automatically followed. If it were they would have to do all they could to control and see that it did the least possible [illegible] harm to theatres and exhibitors who might be affected, and if possible, to participate. The most important thing was to make their minds as to whether or not the Association was coming right out in opposition in the same way as the Theatre Owners of America had done, not altogether successfully because it had failed though the Federal Communications Commission was going to permit the trial period in spite of it. On the face of it it would appear obvious that an exhibitors' association must oppose toll-television 100 per cent., but they should give it a little more thought. The previous evening he had received a call from Louis Novins of Telemeter, who was in London, and he had gone to see him at his hotel where they had had an hour's talk. One of the things the president said to Mr. Novins was "Tomorrow's report goes before the general council of the CEA and that report contains a recommendation that the Association should oppose toll-television in every possible way. How would you, Mr. Novins, stand up in front of the council and say to them that this is incorrect and what comments would you put forward?" Mr. Novins replied: "Mr. Davis, you can't stop progress. I know this is a further development that is going to come and just to stand up and oppose it does not mean it is not going to come. That is another

DE LANE LEA
SYNC SOUND ON LOCATION
WITH PERFECTONE 1/4
HIRE TERMS—GERrard 8105

form of
great m
goers be
cinema
sider p
ved tha
and they
taking p
packing u
did not g
Mr. Nov
s would
which M
Paramou
ton, tele
Telemete
hard cor
we could
The pi
marks we
sult.

C. H. W
would hav
it still imp

G. Singl
gratitude
ment of
hibitors w
decisions th
years on
appreciated
time to get
the council
ful purpose
dent took
report on
was what
Pilkington
be a pity
mittee with
be that they
structive to
president's
into the
something
suggested
of toll-television would create tremendous difficulties for exhibitors as providers of public entertainment. He would be sorry if the Association had to go forward saying they were against it because it would affect them. He would like to suggest if it were possible that the president should submit his report to the general council within the next month, giving them time to consider it before they came back, and in the meantime put in something to the Pilkington Committee to keep the door open.

The **president** explained that he had written to the general secretary from America saying he would like to have an hour to talk to the council and give delegates an opportunity of asking questions. Unfortunately, there was already a substantial agenda, to be followed by a luncheon, and instead of trying to rush through his report the general secretary had suggested that it be written and published in the News Letter. He hoped they would give him time at the January meeting to talk on the report and to answer questions.

E. C. Rogers asked whether the representations were to be restricted to a written document or would they be supplemented later by a personal appearance before the committee.

The **general secretary** said he did not know as to that or whether anything would justify such an appearance.

H. S. felt sure that all were indebted to the president for his report but he felt that the matter was so important that an additional meeting of the general council should be called probably towards the end of the month so as to discuss the question as to what was to be stated in the case to the Pilkington Committee. The important factor was that there should be harmony amongst the council as to the report. There was danger in individual bodies putting in reports either from themselves or through some other organisations.

J. Prendergast said that represented on the council were those on the fringe, those people who were going to go out of business. The phrase that was talked about was a nice way of describing the big groups. A Minister had stated in relation to the Common Market it was only the big groups which would be able to compete in the world markets they were going into. In this business so many of their interests were already committed and

...bition which is going to cater for a ... of people who were non-cinema-... it was inconvenient to go to the ... to car parking difficulties, baby ...s, etc." The president had re... was going to affect a lot of theatres ...ld not be sure that it would not be ... away from the theatres and only ...hat part of the population which ... the cinema. He had also asked whether he did not think that toll-... a lot of theatres out of business, to ...ovins had replied that his company, which also had interests in produc... ...n and electronic fields, as well as ...could not possibly do without the ... theatrical presentation, otherwise ... make movies at all."

...ent emphasised that the above re... ...hose of Mr. Novins and not him...

...ncup had hoped that the president ...en his report that morning. Was ...ible for this to be done?

...n felt they should all register their ... the president for the tremendous ...e and trouble he had taken. Ex... facing one of the most important ... they would have to make for many ... question of toll-television. He ...that the president had hardly had ...s thoughts together and he thought should consider whether a more useful purpose would not be rendered if the president took some time over the preparation of a report on the whole thing. The only urgency was what they were going to do about the Pilkington Committee and he thought it would be a pity if they went forward to that committee with a purely negative attitude. It might be that they would have something more constructive to say after they had considered the president's report. Could they not put something into the committee and if they wished to add something later on they could do so. He suggested something on the lines that the advent of toll-television would create tremendous difficulties for exhibitors as providers of public entertainment. He would be sorry if the Association had to go forward saying they were against it because it would affect them. He would like to suggest if it were possible that the president should submit his report to the general council within the next month, giving them time to consider it before they came back, and in the meantime put in something to the Pilkington Committee to keep the door open.

The **president** explained that he had written to the general secretary from America saying he would like to have an hour to talk to the council and give delegates an opportunity of asking questions. Unfortunately, there was already a substantial agenda, to be followed by a luncheon, and instead of trying to rush through his report the general secretary had suggested that it be written and published in the News Letter. He hoped they would give him time at the January meeting to talk on the report and to answer questions.

E. C. Rogers asked whether the representations were to be restricted to a written document or would they be supplemented later by a personal appearance before the committee.

The **general secretary** said he did not know as to that or whether anything would justify such an appearance.

H. S. felt sure that all were indebted to the president for his report but he felt that the matter was so important that an additional meeting of the general council should be called probably towards the end of the month so as to discuss the question as to what was to be stated in the case to the Pilkington Committee. The important factor was that there should be harmony amongst the council as to the report. There was danger in individual bodies putting in reports either from themselves or through some other organisations.

J. Prendergast said that represented on the council were those on the fringe, those people who were going to go out of business. The phrase that was talked about was a nice way of describing the big groups. A Minister had stated in relation to the Common Market it was only the big groups which would be able to compete in the world markets they were going into. In this business so many of their interests were already committed and involved, which implied that the Government would listen to these groups, and whatever they might say as a body the little fellows were out on the fringe. If any report goes in saying that they didn't want toll-tv, but if it came they wanted to be in it, it implied that they couldn't make up their minds, and the Government would then do exactly as they liked. The technical side was meaningless, the thing worked and that was that, it was a political and economic problem. In his opinion a separate report must go in from the independents, to state a case jointly and severally was going to be confusing. This was going to affect their lives and there should be no delay, it was immediate. In his view it was impossible to state their case alongside the vested interests already in toll-television, they could only state it as a separate issue. If the Pilkington Committee was going to get a report only representing those already in, it was going to imply only one thing, that exhibitors wanted toll-television.

W. Berriman believed that the first thing to do was to frame some sort of memorandum to the Pilkington Committee, but it was too important to hurry. They should not get into their minds that there were not some answers against toll-tv, he believed there were. He believed a lot of people in the country had made their minds up—some of them now realised what rationalisation of the film industry meant. Mr. Prendergast was right in saying that they were talking about something which meant the demise of a lot of subsequent run people. January was far too long to wait, he supported the idea of an early council meeting. They should find out where the industry was standing on this important question, he knew where the independents would be standing. It seemed that the big boys were saying that it was inevitable but he didn't accept that at the present stage.

J. B. Chetham also supported a special meeting for this purpose. He thought they knew his views on the problem and the seriousness of it. The council should have every fact before it before taking a decision. A lot of information was still required and a lot of questions wanted answering. There was no mention in the report of the interest of Viewline, Granada, ABC, in Multi-Signals, etc. Surely they were not doing this for the sake of television relay.

J. D. Richards said that the council had lost sight of the report of the committee. If the report was adopted then some progress could be made. One part of the report was the technical aspect which was academic and should be common knowledge. The other part dealt with the reference to the Pilkington Committee and what they had to do was to make a political decision as to their attitude. The three suggested stages of the submission were:

(1) to make application for what they required for their own purpose;

(2) to oppose toll-tv on the grounds of self interest and perhaps public interest;

(3) If the committee registered a decision against the CEA then they suggested they be given an opportunity to participate in any organisations that were set up.

He felt the time had come to take action: if they had to have another council it should be to receive the actual submission that was going to the Pilkington Committee.

Mr. Hyde said he had asked the president if there was any point on the lines suggested with which he was in conflict. He agreed with Mr. Richards that some report should go in and from the CEA as exhibitors. The president appeared however to bring in the interests of producers and the fact that the future of the business lay in a few central cinemas and that all the small cinemas were going to go out. These were arguments to be put forward by the people who ran the business from the other side. It was disturbing to find that the president had appeared in print to have accepted the fact that toll-tv was inevitable. He, Mr. Hyde, agreed with Mr. Berriman that this was not so. It would mean that the whole of the entertainment business would be centred in London, and they must fight against this.

The **president** replied that Mr. Hyde again appeared to have misunderstood him. The first thing he had said that morning was that item No. 2—whether or not they had 100 per cent. opposition to toll-tv—was the important thing to decide and he had immediately said he was in complete favour of 100 per cent. opposition. After that he had reported what Mr. Novins had said to him as he thought delegates would be interested to hear it, but he had emphasised that the words were those of Mr. Novins. He reiterated that he was in complete agreement that any exhibitor organisation must oppose toll-television.

T. H. Fligelstone thought it essential that before any report was made the council should vote on the issue as to whether or not the Association was against toll-television. He did not think there was any possibility of the small exhibitors being able to get on the bandwaggon, this would be reserved for the great financial interest and those with interests already staked. There was a growing opposition throughout the country to the present ITV. They knew themselves the strength of the opposition.

E. A. Phillips said he had read the report on toll-television and had come to the meeting determined to support it. However, there appeared to have been a slight smoke screen drawn across it. It seemed to him that if the president came out against toll-tv and had nothing against the report, then the council could adopt the report.

The **general secretary** stated that this was what he had tried to say at the beginning of the meeting. The first question he had asked the president was whether any of the information from his trip would have any bearing on the final section of their report which gave the ideas of the Finance and Management Committee on the sort of line the case should take to the Pilkington Committee. The president had stated that there were additions he would like to make to the factual side but in general terms he was in agreement with the line of argument in the second part. A number of delegates had said they wanted further information but generally speaking the only further information that could be obtained would be as to how the various experiments in America have fared (a) from an economic point of view and (b) from a technical point of view. He thought that Mr. Richards' idea was a good one, that the council should have an opportunity of seeing the representations before they were submitted, and if the council accepted the general line of argument contained in the report they could get on with drafting the representations which could be approved at another meeting.

D. W. E. Eckart agreed with Mr. Fligelstone. Surely they as members of the council must by now have made up their minds as to their own personal attitudes towards toll-tv and if there were members of the general council who were not going to fall into line with rigid opposition to toll-tv the others should know. Whilst they hesitated those others were digging themselves in deeper all the time and the opposition was getting off to a slow start.

R. H. Dewes stated he did not have very much to say about the factual part of the report itself. It could be said that the CEA policy statement in the report fell into four sections. One said that the CEA would welcome being given facilities to allow large screen television to be shown in cinemas. That was common sense. Secondly, it said that the CEA viewed the development of toll-television with great apprehension because of the existing vested interests of its members. Again, that was common sense. The CEA had every right to say that its members were doing the job of entertaining the public well and that they wanted to safeguard that position. The CEA then proposed to marshal the reasons why toll-tv was against the interests of the general public. His company did not think that wise, it lessened the value of the whole report. The CEA was an important, powerful and representative association. By and large it did a fine job in a very dignified manner and for that reason the section should not be mentioned and he appealed for the report to be modified in that respect. Item

DE LANE LEA
WORLD FAMOUS FOR
DUBBING & POST-SYNC
GERrard 8105

four was a plea with which he agreed that if the objections were disregarded and toll-tv became a fact the CEA wanted to ensure that as many of its members as possible should be able to participate. He therefore invited the council to consider what he had said in regard to section three. There had been references in the debate to the big boys. Speaking for his organisation, they had no desire, if toll-tv did come, to have anything in the nature of a monopoly. They thought this would be highly undesirable from every point of view. As far as the report was concerned, with the one exception to which they attached considerable importance, they had no counter recommendations to make.

Mr. Fligelstone thought that the weakness of the report lay in the final paragraph and that any mention of jumping on the bandwaggon should be deleted.

Following further debate the general council agreed to receive the report of the Finance and Management Committee on toll-television. The general secretary was instructed to prepare a draft submission to the Pilkington Committee for consideration by the general council at a further meeting which it was agreed should be held for that purpose on November 30. The president also stated that he would endeavour to have a written report of his impressions of toll-television in America available for that meeting.

The resolution from the Yorkshire branch which had been deferred from the previous meeting of the general council was then withdrawn by the delegates from that branch as having been fully covered.

The resolution from the North Western branch was deferred to the next meeting on November 30.

NEW MEMBERS

New members were elected and alterations in representatives were agreed as set out in the ballot list dated November 9.

NEXT MEETING

It was agreed that a special meeting of the general council be held in London on November 30.

PRODUCTION

—continued from page 18

RICHARD TODD'S personal production, "Don't Bother To Knock" (Associated British), finishes shooting this week with six days' location in Oberammergau.

\+ + +

REX HARTLEY has started work as manager of the newly-formed motion picture and television section of Superlamp Ltd. the wholesale electrical distributors.

Film and television studios should welcome the expanding facilities of this company in the supply field because of the service [illegible] because practically all the electrica[illegible] of many makes can be obtained [illegible] source. A wide range of electri[illegible] can be bought over the counter [illegible] branches. Those of major inter[illegible] are at 114, Whitfield Street, W.1; [illegible] smith Road, W.6; 45, Boston R[illegible] W.7; and 82 Queen's Road Watfo[illegible]

Among products obtainable at t[illegible] are lamps—general lighting, projec[illegible] dio types—of all the leading mak[illegible] accessories such as plugs, sockets, [illegible] conduit, switchgear, lighting fittings o[illegible] fans, fires, clocks, water heaters, [illegible] domestic appliances etc.

Heavier equipment is also handled.

SHOOTING NOW

ABPC ELSTREE.—"The Naked Edge" (United Artists), producers George Glass and Walter Seltzer, director Michael Anderson; **"A Taste of Fear"** (Hammer for Columbia), producer Jimmy Sangster, director Seth Holt, on location in the South of France. **"The Pursuers"** (tv series), produced by Ian Warren.

BRAY.—"Shadow Of The Cat" (BHP for U-I), producer Jon Pennington, director John Gilling.

MERTON PARK.—"Partners In Crime" (Anglo Amalgamated), producer Jack Greenwood, director Peter Duffell. (Edgar Wallace series).

MGM BOREHAM WOOD.—"Topaze" (Dimitri de Grunwald for 20th-Fox), producer Pierre Rouve, director Peter Sellers. Building on three stages for Fox's **"Cleopatra."**

NEW ELSTREE.—"Part Time Wife," producers, The Danzigers, director Max Varnel; **"What Every Woman Wan[illegible]"** producers, The Danzigers, director E[illegible] Morris.

PINEWOOD.—"Cleopatra" (Fox), p[illegible] ducer Walter Wanger, director Rou[illegible]n Mamoulian: **"Treasure of Monte Cris[illegible]"** (Tempean for Regal), producers Bob B[illegible]r and Monty Berman, director Bob Ba[illegible]. On location in Italy. **"Carry on Regardless"** (Beaconsfield for Anglo Amalgamated), producer Peter Rogers, director Gerald Thomas. (Starts Monday).

SHEPPERTON. — "Weekend With Lulu" (Hammer for Columbia,) producer Ted Lloyd, director John Paddy Carstairs. **"Spare the Rod"** (Bryanston), producer Victor Lyndon, director Leslie Norman; **"The Trunk"** (Donwin for Columbia), producer, Lawrence Huntington, director Donovan Winter.

WALTON.—"Rag Doll" (Mancunian for Butchers), producer Tom Blakeley, director Lance Comfort.

PERMAFILM protects by impregnating the emulsion (not just coating it) with stable organic chemicals which permanently replace most of the moisture.

PERMAFILM makes film tough and pliable, giving it longer life than untreated film.

PERMAFILM is a one-time treatment which cannot be washed off.

PERMAFILM protection is now being used by the largest film users all over the world.

Producers, Studios and Film laboratories should write for a copy of 'Film Preservation.'

PERMA FILM

FILM PROTECTION

ZONAL FILM FACILITIES LTD. (PERMAFILM DIVISION), THE TOWER, HAMMERSMITH BROADWAY, W.6. Rive[illegible]e 8741

THREE RFD PICTURES—THREE QUEUES

CARTHAGE IN FLAMES

MAN IN THE MOON

PORTRAIT IN BLACK

Rank FD now has three successes in London's West End: " Man In The Moon " at the Odeon, Leicester Square; " Portrait In Black " at the Leicester Square Theatre, and " Carthage In Flames " at the Odeon, Marble Arch. All three played to capacity business over the weekend and there were long queues at the theatres, as these pictures show. " Carthage In Flames " stars Pierre Brasseur, Daniel Gelin, Anne Heywood, Ilaria Occhini, Paolo Stoppa and Jose Suarez. " Man In The Moon " stars Kenneth More, Shirley Anne Field and Michael Hordern. Michael Relph produced, Basil Dearden directed. " Portrait In Black " stars Lana Turner, Anthony Quinn, Sandra Dee, John Saxon, Richard Basehart and Lloyd Nolan, and

Television

by TONY GRUNER

AS CHIEF executive responsible for Independent Television Corporation's international sales, Elkan Kaufman, aged 37, is the man behind the vast increase in the purchase of the company's programmes throughout the world.

At present he is handling 36 film series, most of which consist of 39 episodes, while some like "Robin Hood" and "Lassie" total more than 100 episodes.

Kaufman has sold filmed tv series to 30 countries, including Finland, Yugoslavia, Thailand and Poland. Finland has bought 14 series, including "Danger Man," "Interpol Calling" and "The Four Just Men." Poland has bought "The Four Just Men" and "Sir Lancelot": Yugoslavia "The Invisible Man," "Interpol Calling," "Lassie" and "Cannonball," the last series made in America and Canada respectively.

'Noddy' series

The ITC series, "The Adventures of Noddy," based on Enid Blyton's wooden boy, has been transmitted to Finland, Hong Kong and Nigeria as well as Cyprus.

Kaufman provides his customers with three methods of presenting programmes. The foreign stations can get the series dubbed with local performers providing the voices. Alternatively, they can use sub-titles and, thirdly, the sound track is faded down and the station superimposes a studio narration of their own.

Scripts are always supplied with the series so the buyer can choose whichever method he likes.

In Italy and Germany the networks dub the series with the national voice. In France they can obtain a version which already has a French sound-track which the New York office of ITC has made for sale to a French-speaking Canadian station.

Customers

Kaufman's ITC customers are now buying series in increasing numbers. In the last countdown the countries and the number of series purchased were as follows: Austria 4; Belgium 4; Cyprus 15; Denmark 11; Egypt 12; France 4; Germany 7; Iran 2; Italy 4; Norway 9; Portugal 15; Spain 10; Sweden 10; Switzerland 7; Bermuda 12; Southern Rhodesia 14; Finland 12; Holland 2; Hong Kong 15; Nigeria 15; Luxembourg 4; Monaco 4.

Kaufman's success in tv sales is something that puts him in the front rank of all film salesmen whether British or American and is some indication of the potential of the international film tv market.

\+ + +

IN SPITE of the much-publicised week-end drive by ABC and ATV to win the battle of the week-end ratings the campaign generally seems to have failed.

Many of the new programmes have been quite reasonable, but somehow or other Saturday, which was supposed to be a top viewing evening for ITV, has now become a battleground in which ITV has got the mauling and the BBC is increasing its ratings week by week.

According to TAM, the figures for last Saturday in percentage viewing were: "Whiplash" 25; "Highway Patrol" 32; "Saturday Spectacular" 31; "Candid Camera" 44; and "Theatre 70" 46.

Thus the BBC with its "Juke Box Jury," "Dixon of Dock Green," "Tenderfoot" and "Billy Cotton Band Show" is getting 50 per cent. and over ratings, much to the discomfiture of the two major week-end contractors.

This BBC onslaught is having its effect on ATV's "Whiplash," "Highway Patrol" and its "Saturday Spectacular," although "Theatre 70," a much improved drama series, is winning better TAM ratings.

As a first stage in their fight against the BBC the contractors have reorganised the schedules of the Saturday night programmes, pushing "77 Sunset Strip" forward earlier and taking "The Strange World of Gurney Slade" back to a later time.

So far this has not achieved any measurable result.

Meanwhile, the BBC, which once despaired of securing an effective break-through on Saturday night, is jumping for joy.

\+ + +

I UNDERSTAND that complete agreement has been reached between MGM and the British Broadcasting Corporation for a series of 39 films dealing with crime in the air, based on the *Sunday Times* articles entitled "Zero One," to be made early in the New Ye[ar].

The deal was worked out be[tween] Ronald Waldman, chief of BBC promotio[n] department, and George Schubert, head of [tele]vision for MGM. Before it was settled, W[ord] that Schubert had resigned and th[at he] was taking over as boss of televisi[on] man City. Since then Waldman has [been] firmation that MGM will participa[te] and production-wise in this series [in the] market.

\+ + +

DENIS MITCHELL, one of the [BBC's] producers of the BBC, whose "The [End of] Change" received great praise when [it was] on BBC television this year, is at [present in] Chicago.

He is making a film profile of the [city] which the Corporation will transmit early [in] 1961. Mitchell hopes that it will reflect the mood of an American industrial community as successfully as his Italian prize-winning film of 1959—"Morning In the Streets"—caught the mood of a similar city in the North of England.

Collaboration

Mitchell's production is being made in collaboration with the American Broadcasting Company and will also be transmitted in the USA.

Stirling C. Quinlan, ABC's vice-president in charge of station WBKB in Chicago, went on record with this eulogy before the week-end: "We are all delighted to receive the co-operation of the BBC and most especially of an artist and humanitarian of the recognised international stature of Denis Mitchell in the production of an hour-long documentary of the city to be shown here and abroad."

YOUR FILMS

—continued from page 11

REGAL'S "The Siege Of Sidney Street" (Dyaliscope—British) made a most promising start. It's supported in most spots by "Hello London" (Regal—British) and the well-balanced programme is appealing to all types of audiences. It offers real value.

\+ + +

DESPITE its imposing cast, "The [Negative] Kind" (United Artists) found the going very hard. Its failure will make both exhibitors and reviewers chary of deep South melodrama.

\+ + +

BRITISH LION has quite a turn-up for the [book]s with certificate "double bill," "The [Mi]ghty" (CinemaScope—American) and "City [of] Dead" (British). It's played many [times] clicked every time.

\+ + +

I UNDERSTAND that the reissue of [Lady] Chatterley's Lover" (Columbia—French) continues to reap the benefit of the "heavy" publicity. Maybe there's a spare copy [in the] ...

\+ + +

LASTLY, a correction. "Squad [Car]" (Twentieth Century-Fox) has an A. [not a U] certificate.

KIA-ORA
CUP SQUASH
GOLDEN ORANGE SQUASH 1/-
also ORANGE or LEMON 6d
Firm favourites with every audience
Kia-Ora Cup Squash Dept. 33 Rushworth St., London, S.E.1 WAT 3063

REVIEWS

—continued from page 10

Under Ten Flags

Paramount. American-Italian (U). Featuring Van Heflin, Mylene Demongeot and Charles Laughton. Directed by Duilio Coletti. Screenplay by Duilio Coletti and Ulrich Mohr. Director of Photography, Aldo Tonti. 10,002 feet. Release January 30, 1961

NAVAL war melodrama, partly based on fact. It illustrates the log of the Atlantis, a heavily armed and skilfully disguised German surface raider which commanded by Reger, a resolute, yet humane Nazi, played havoc with British and Allied shipping during the early days of World War II. Reger and his opposite number, Russell, a shrewd British chairborne admiral, are brilliantly etched by Van Heflin and Charles Laughton and their cat and mouse act furnishes the stout centrepiece. The comprehensive padding, obviously introduced to appease the womenfolk, sits squarely on the main structure, while the honours even fade-out is most effective. Definitely a live box-office proposition. Excellent general booking.

Story.—Commander Reger, skipper of the German surface raider Atlantis, sails his vessel under many aliases and takes a havy toll of British and Allied shipping. Admiral Russell, a British security chief, strives desperately to trace the Atlantis and discover the special code used by the Germans. Meantime, Reger, a brave and humane man, ensures the safety of passengers and crews from ships he sends to the bottom. These include Windsor, a British captain, who respects Reger; a treacherous Oriental skipper, a Jewish husband and wife, the latter expecting a child, who Reger insists are as kindly treated as everybody else; and Zizi, a tantalising French girl. Finally, a young American officer gets the code from under the noses of the Nazis at their Paris headquarters, and the Atlantis, whose prisoners have been transferred to a neutral port, is found and sunk. Reger and survivors are picked up by a U-boat, but even so Reger sees that Russell is left in some doubt about the Atlantis's fate.

Production.—The picture, cast in the "Sink the Bismarck!" mould and substantially true, steadily ploughs through deep, stormy and gurgling waters as it heads for a showmanlike climax. Van Heflin thoroughly convinces as the dedicated, though humane, Reger, Charles Laughton contributes a well rounded portrayal as Admiral Russell, and Cecil Parker is quite effective as an M.I.5 Colonel. Mylene Demongeot supplies the sex interest as Zizi, and Eleonora Rossi Drago impresses as the pregnant Jewess. Its supporting characters, too, are sharply drawn. The remote-control battle of wits between Reger and Russell seldom flags, the raid on the Nazi Paris headquarters is tremendously exciting, and the Jewish woman's confinement aboard the Atlantis stretches the emotions. There are some frivolities but the overall nevertheless keeps on an even keel and trains its sights on the cash customers.

Points of Appeal.—Holding and fascinating story, good performances by Charles Laughton and Van Heflin, workmanlike direction, accurate detail, appropriate by-play, spectacular combat thrills, evocative title, intelligent dialogue and U certificate.

Never on Sunday

United Artists. Foreign (X). Featuring Melina Mercouri, Jules Dassin and Georges Foundas. Directed by Jules Dassin and Written by Jules Dassin. Director of Photography, Jacques Natteau. Music composed by Manos Hadjidakis. 8,280 feet approx. Release not fixed

HILARIOUS NIC waterfront romp, highly sexed and authentically staged. Written by Jules (Rififi) Dassin, also director and co-star, it concerns a physical American do-gooder who tries to reform a Greek tart's interest in the classics, but learning a thing or two about life from her. There are a few slightly pretentious passages. Melina Mercouri's acting ability and considerable physical assets more than atone for Director Dassin's occasional flirtations with the highbrow. Earthy, yet intelligent, satire, given a jangling signature tune, it should score heavily in art houses and other than the cheapest commercial halls. Excellent out-of-the-rut light fare.

Story.—Ilya, a big hearted prostitute, operates in the Greek seaport Piraeus, but, unlike the other whores controlled by Noface, a racketeer, picks her clients and refuses to work on Sunday. She has a penchant for Greek tragedy, yet thinks that all plays should have a happy ending. Homer, an American philosopher, visits Piraeus and stops at a tavern where sailors and tarts congregate. He is infatuated by Ilya and not only hopes to find through her the cause of Greece's decline, but also cater for her spiritual needs. Ilya is intrigued by Homer and temporarily abandons her calling and Tonio, her muscular boy friend, so that Homer can educate her. Noface, confronted by a possible prostitutes' strike over exorbitant rents, cunningly co-operates with the gullible Homer, but there is trouble when Ilya gets wise. The prostitutes revolt and ridicule Homer, but later Ilya, Homer and Tonio go on a spree. Homer then returns to the U.S, having discovered in Greece the joy of living.

Production.—The picture aims its sallies at all reformers and American ones in particular, but by expressing itself mainly through slapstick and sex makes its point without moralising. Melina Mercouri, who made her debut here in "The Gypsy and the Gentleman" (Rank-British), can hardly be described as a ravishing beauty, but she has allure and intelligence and exercises both as Ilya. Jules Dassin is seldom stiff-necked as Homer, a part that lends itself to pomposity. Georges Foundas scores as the husky Tonio, and Alexis Salamos convinces as gangster Noface. Its supporting types, too, register. The excerpts from Greek tragedies are a little hard to take, but culture doesn't curb the film's animal spirits for long. English is spoken whenever possible, thus reducing sub-titles to a minimum, and the film's signature tune already has the world by the ears.

Points of Appeal.—Intriguing tale, first-class acting, rollicking highlights, good atmosphere and detail, title and, above all, hit parade "jingle."

Suspect

British Lion. British (A). Featuring Tony Britton, Virginia Maskell and Peter Cushing. Produced and directed by Roy and John Boulting. Screenplay by Nigel Balchin. Director of Photography, Max Greene. Musical Director, John Wilkes. 7,294 feet. Release not fixed

CLINICAL "cloak and dagger" melodrama, salted with politics. Set in London and based on Nigel Balchin's novel, "A Sort of Traitors," it's about a young Ministry of Health scientist whose romantic entanglements cause him to become easy game for a subversive element. The provocative plot, competently acted and directed, is not without feminine appeal, intelligent dialogue effectively bridges the highlights and the climax is showmanlike. Moreover, the staging cannot be faulted. Very good British "programmer."

Story.—Professor Sewell, a famous scientist, and his "boffins" discover a germ that they believe will stamp out bubonic and typhus epidemics, but are gagged by the Official Secrets Act. Bob Marriott and Lucy Byrne, Sewell's assistants, are in love, but Lucy is tied to Alan Andrews, a fellow who lost both arms in the Korea war. Alan has a grudge against society and eggs on Bob when the latter, also frustrated, is tempted to sell the formula to a shady publisher. Alan commits suicide and Bob, just as Alan had subtly planned, is shadowed by Security. Sewell luckily prevents Bob from doing himself and his country irreparable damage, and finally the chastened Bob and Lucy settle down.

Production.—The picture, which has digs at scientists and politicians and shows some compassion for the war scarred, cleverly excites controversy while sitting on the fence. Virginia Maskell, who gets her first chance to really act, puts genuine feeling into her part as Lucy. Ian Bannen conquers a tricky role as the battered, highly hysterical Alan. Tony Britton wins some sympathy as the bitter Bob. Peter Cushing impresses as Sewell, and Thorley Waters amuses as an absent-minded security officer. Its supporting cast, too, is hand-picked. The denouement has punch and plausibility, and atmosphere and detail are thoroughly convincing. According to hand-outs the film was made in seventeen days on a comparatively small budget. Nobody would "suspect" it of being a "quota quickie."

Points of Appeal.—Clever and holding story, first-rate cast, smooth direction, obvious feminine angle, popular light relief and hectic finale.

The Warrior and the Slave Girl

Columbia. Italian (U). Supercinescope. Photographed in Eastman Color. Featuring Gianna Maria Canale, Georges Marchal and Ettore Manni. Produced by Virgilio De Blasi. Directed by Vittorio Cottafavi. Screenplay by Ennio de Concini, Francesco de Feo and Gian Paolo Callegari. Director of Photography, Mario Pachecho. Musical Director, Robert Nicolosi. 7,531 feet. Release not fixed

FULL-BLOODED Supercinescope and Eastman Color Italian action melodrama, unfolded in ancient Armenia. It tells of a "nice how d'you do" involving a boy king, his beautiful, though evil sister, a forthright Roman tribune, a trusted Armenian leader, and an innocent slave girl. The story thread contains many knots, its acting leaves much to be desired, and the English dubbed dialogue is anachronistic, but shrewdly spaced highlights and a slap-up finale partly atone for uneven treatment and a dishevelled script. Reliable industrial hokum.

Story.—Marcus Numidius, a Roman tribune, visits the Armenian capital to quell a gladiators' revolt. He meets the boy king and his sister, Princess Amira, who covets the throne and is slowly poisoning her brother. Marcus subsequently releases Asclepius, a popular Armenian rebel leader, and Zahar, a ravishing slave, from captivity, but Amira carries on with her campaign against the king and loyal Armenians. In the final battle, Asclepius is killed and Amira also bites the dust, but the boy king is saved. Zahar luckily escapes being burned at the stake and she and Marcus go into a huddle as the curtain drops.

Production.—The picture doesn't take history very seriously and neither has it the slightest regard for continuity, but its big moments, which include vigorous hand-to-hand conflicts, encounters in the arena with the inevitable lions, and terrific cavalry charges, thrill. Gianna Maria Canale looks and acts the part of bad hat Amira, Mara Cruz, whose vital statistics are equally commendable, registers as the Persil-white Zahar, and Ettore Manni and Georges Marchal cut manly figures as Marcus and Asclepius. The rest aren't much cop, not that it matters. Its staging is magnificent and the play's visual appeal helps to offset its trite dialogue. Kids'll love every minute of it.

Points of Appeal.—Hectic, if garbled, tale, virile cast, spectacle, title, Supercinescope, Eastman Color and U certificate.

The Spider's Web

United Artists. British (U). Photographed in Technicolor. Featuring Glynis Johns, John Justin and Cicely Courtneidge. Produced by Edward J. Danziger and Harry Lee Danziger. Directed by Godfrey Grayson. Director of Photography, Jimmy Wilson. 8,010 feet approx. Release November 21, 1960

COMEDY crime melodrama, adapted from Agatha Christie's successful play. Sprayed with Technicolor, it embroils a number of people and a small child in a country house murder and, true to tradition, finally pins the blame on the least suspected. There is more talk than action, but a cast of old favourites delivers its lines crisply and the trappings are workmanlike. It'll amuse, though hardly scare, average audiences and youngsters. Acceptable British title and star "programmer."

Story.—Henry Hailsham-Brown, a diplomat, goes off to meet a VIP, leaving Clarissa, his dithery second wife, at his country seat. Later, Clarissa discovers Oliver Costello, unscrupulous husband of Henry's drug addict ex-wife, dead under a couch. Clarissa fears that Pippa, her small stepdaughter, has murdered Costello and persuades Delahaye, Warrender and Birch, her house guests, to hide the body. The police, mysteriously tipped off, arrive and the evasive actions of Mr. and Mrs. Elgin, butler and cook,

and Miss Peake, the gardener, complicate matters. Following hints that the late owner of the house had been involved in narcotics rackets, Warrender turns out to be the killer.

Production.—The picture compels its leading characters to scurry from room to room and continually open and shut doors, but they find time to put across bright verbal cracks. Glynis Johns scores as the restless, highly imaginative Clarissa, and Jack Hulbert, Cicely Courtneidge, Ronald Howard, David Nixon, Basil Dignam and juvenile Wendy Turner seize their chances as suspects Delahaye, Miss Peake, Warrender, Elgin, Birch and Pippa respectively, but John Justin is merely a passenger as Henry. The mystery element seldom thrills, but the twist ending is theatrically effective, and Technicolor tarts up the interiors.

Points of Appeal.—Title, cast, author, Technicolor, British label and U certificate.

13 Ghosts

Columbia. American (A). Featuring Charles Herbert, Jo Morrow and Donald Woods. Produced and Directed by William Castle. Screenplay by Robb White. Director of Photography, Joseph Biroc. Music by Von Dexter. 7,491 *feet. Release not fixed*

SUPERNATURAL comedy melodrama, hinging on a spooky house. It's about a shyster lawyer who exploits ghosts hoping to grab a fortune, but fatally trips and becomes one himself. The tale falls short of the horrific, but, thanks to sound team work and resourceful direction, plus a new "ghost-viewer" gimmick, "spectacles" with one red and one blue window which enable ghosts to walk or disappear at the audience's will, is quite good fun. Saleable, popular and industrial hall novelty "thriller."

Story.—Cyrus Zorba, an impecunious museum curator, inherits a Victorian mansion from his uncle, a dabbler in the occult, on condition that he takes the place as he finds it and retains Elaine, the forbidding housekeeper. Cyrus's wife, Hilda, and attractive daughter, Medea, are jittery, but his young son, Buck, avid reader of macabre fiction, is thoroughly at home. Ben Rush, an attorney who has fallen for Medea, informs them that the uncle has left a fortune somewhere around. Later, Buck discovers one hundred dollar bills in a banister, but Ben asks him to keep mum. Ben wants Cyrus to sell the property, but Cyrus promptly ignores the advice. During some eerie contacts with a dozen ghosts, Ben, out to secure the cash, dies a violent death. At the finish, the Zorba family is sitting pretty and the ghosts, including Ben's—the thirteenth—are temporarily laid.

Production.—The picture, rightly given the green light for juveniles by American critics and viewers, opens with producer William Castle explaining that the special visual aid is designed for those who believe in ghosts and those who don't. Charles Herbert sets a bustling pace as the eager and inquisitive Buck. Donald Woods has a steadying influence as the pedant Cyrus. Rosemary DeCamp makes a motherly Hilda. Jo Morrow is a comely Medea. Margaret Hamilton hoodwinks as the sinister-looking Elaine, and Martin Miller is not too obvious a villain as Ben. The ghosts are a spritely lot, its climax is both neat and ironic, and the gadgets are effective. Viewed through the "rose-tinted" shutter of the "specs," the film's a good gimmick.

Points of Appeal.—Amusing and occasionally suspenseful tale, talented players, clever camera work and wide exploitation angles.

The Plunderers

Warner-Pathe. American (A). Featuring Jeff Chandler, John Saxon and Dolores Hart. Produced and Directed by Joseph Pevney. Screenplay by Bob Barbash. Director of Photography, Eugene Polito. 7,416 *feet. Release November* 28, 1960

HARD-BOILED period "outdoors." It concerns four young tough guys who attempt to commandeer a drab small town, but overplay their hands and, with one exception, meet violent ends. There is only a slight love interest and very little humour, but it proves in no uncertain terms through vigorous team work and incisive direction that the only way of conquering fear is to face up to it. Male audiences will appreciate its rugged action and stout philosophy. Good "double bill."

Story.—Jeb, Rondo, Mule and Davy, young hoodlums, ride into a small town and terrorise its dispirited inhabitants. Sam Christy, an embittered ex-Army officer with a paralysed arm, is disinclined to interfere and when he does he gets bashed. Mike, the saloon owner, is also savaged, and Jeb shoots McCauley, the sheriff, as soon as the latter shows fight. Sam, inspired by Ellie, pretty daughter of a nervous storekeeper, determines to pick the thugs off one by one. Davy, shocked by McCauley's murder, surrenders. Rondo stops a fatal bullet from Ellie as he tries to stab Sam, Mule falls on the same blade in a scrap against Sam, and Jeb goes berserk and meets his death. The townsfolk allow Davy to ride away.

Production.—The picture unfolds in a town which had lost its self-respect and its rehabilitation, as well as that of Sam, finds forceful expression through the encounter with hoodlums. Jeff Chandler gives a sound performance as the mentally and physically impaired Sam, Dolores Hart creates some feminine appeal as the courageous Ellie, and John Saxon, Ray Stricklyn, Dee Pollack and Roger Torrey contrast effectively as Rondo, Jeb, Davy and Mule. The film never wastes words as it moves to its salutary and exciting climax, and its moral, strangely enough, has headline impact.

Points of Appeal.—Robust yarn, powerful acting, uncompromising treatment, realistic atmosphere, gripping finale and provocative title.

The Hound that thought He was a Raccoon

Disney. American (U). Photographed in Technicolor. Narrated by Rex Allen. Produced by Winston Hibler. Directed by Tom McGowan. Screenplay by Albert Aley. Director of Photography, Robert Brooker. Music by Buddy Baker and William Lava. 4,302 *feet. Release not fixed*

OFF-BEAT, yet down-to-earth, animal comedy drama. Brilliantly photographed in Technicolor, it hinges on the unusual and deep friendship between a hunting dog and a raccoon, normally implacable enemies. Produced under the Disney banner, it smoothly unfolds against picturesque scenery and contains popular sentiment, as well as slapstick, mostly at man's expense. Heartwarming and laughable, it'll delight all ages. Excellent featurette.

Story.—Nubbin, a lively hunting dog pup owned by a handyman, climbs into a butter churn which falls off the handyman's van and is left alone and far from home. Nubbin wanders into a hollow, Marla, a raccoon, the hunting dog's natural enemy, nurses him and Nubbin and Weecha, Marla's pup, develop a strong affection for each other. After Marla is killed by Big Red, leader of the handyman's pack, Nubbin and Weecha return to the handyman's place. Their antics cause much chaos, but, following a fight with Big Red, Weecha goes back to the woods and finds a mate.

Production.—The picture's director handles the tale cleverly and sees that laughs and tears evenly alternate. The pooch and the raccoon steal the "acting" honours, but human "extras" effectively fill in the background. Rex Allen's gravelly commentary strengthens continuity, its rural exteriors are enchanting, and the camera work is superb. A captivating "shaggy dog" story, the film has the bark of a super.

Points of Appeal.—Friendly tale, ingratiating treatment, wholesome atmosphere, tremendous family angle, Technicolor and U certificate.

Linda

British Lion-Bryanston. British (A). Featuring Carol White, Alan Rothwell and Cavan Malone. Produced by Julian Wintle and Leslie Parkyn. Directed by Don Sharp. Screenplay by William MacIlwraith. Director of Photography, Michael Reed. Musical Director, Muir Mathieson. 5,495 *feet. Release not fixed*

THUMBNAIL teenage romantic melodrama. It's about a boy and girl, both at loose ends, who find in their genuine love for each other an escape from boredom—and [illegible]se. The young players make the most of their [illegible]lender opportunities, and its London and [illegible]ghton settings are authentic, but the tale is [illegible]red "paperback" fiction. So-so British "[illegible]d."

Story.—Phil, a teenager, has t[illegible] on his hands and joins a gang run by Chief, [illegible]vicious type. While at the mob's cafe headquar[illegible]s, Phil meets Linda, a working wench, they vi[illegible] Brighton and all goes well until Phil gets fr[illegible] Chief plans to demolish a rival gang at a ch[illegible] hall social, but Phil is apathetic until his [illegible]ms kid him that Linda has another beau. [illegible]raid takes place and the broadminded vic[illegible] surveys the wreckage. Later, Phil and Linda [illegible] their tiff and the other lads also acquire [illegible]dle companions. The distant sound of [illegible]ing bells saves the young toughs from a life [illegible] crime.

Production.—The picture clearly [illegible]ests that juvenile delinquency is mainly c[illegible] by too much money and leisure, but of[illegible] a syrupy solution to a serious problem. Al[illegible] Rothwell, who sports long hair, a bootlace [illegible]nd tight trousers, looks the part as Phil, and C[illegible]l White, a peroxide blonde, is also suitably [illegible]rbed as Linda, but both fight a losing battle with an unimaginative script. The same goes for the rest. The opus neither touches, shocks nor thrills.

Points of Appeal.—Promising young players, catchy title song, good staging, handy footage and quota ticket.

Blitz on Britain

British Lion. International (U). Commentary written and spoken by Alistair Cooke. Produced by Roy Simpson. Directed and edited by Harry Booth. Screenplay by Patrick Brawn. 6,414 *feet. Release not fixed*

VIVID World War II documentary. It gives a detailed account of the Nazi blitz on Britain, which opened on May 10, 1940, and ended a year later with England bloody but unbowed and all Nazi hopes of invading our fair land rudely dashed. The material, culled from British and German archives, has been shrewdly edited and, for the first time, the Battle of Britain is seen from the Luftwaffe's viewpoint, as well as our own. Alistair Cooke's commentary, securely welding the whole, is first-class, and the quality of the photography amazingly consistent. Outstanding interest featurette.

Production.—The picture, brilliantly edited by Harry Booth, turns back the calendar 20 years and shows the strafing Britain's civilian population endured during the Battle of Britain, finally won by the RAF. Its salient scenes, which include the recruiting of women for the Services and industry, children being evacuated and Dunkirk's abandonment, and appropriate extracts from Winston Churchill's famous speeches, strangely enough, give a nostalgic touch to the grim and glorious backward glance. The German aspect is no less revealing and compelling and boldly underlines the citation and graphic anti-war propaganda. Moreover, Alistair Cooke's narration couldn't be bettered, while the stitching of the "copy," much of which was rescued from waterlogged cans, is miraculous. The film deserves, nay, demands, the widest possible playing time. But, believe it or not, it doesn't count for quota. Shame! Shame! Shame!

Points of Appeal.—Historic subject and showmanlike presentation.

Dangerous Games

Unifilms. French (A). Featuring Pascale [illegible] Joel Flateau and Francois Simon-Bessy. Produced by Robert Woog. Directed by Pierre [illegible] Screenplay by Paul Andreota and Pierre [illegible] Director of Photography, Marcel [illegible] Musical Director, Paul Misraki. 8,4[illegible] *feet. Release not fixed*

"LITTLE TOUGH GUYS" mel[illegible]rama. made in France and given English sub[illegible]. It concerns a young girl who organises [illegible] kidnapping of a well-to-do youth, but e[illegible]ually falls for her victim and has a hard job [illegible] his life. The young players never miss a tr[illegible] while the shrewd director sees that tender [illegible]ment

continued on page 29

Showmanship

by FRANK HAZELL

SOME of the most effective showmanship for the cinema industry is that carried out within normal social functions and ones with which the cinemagoer is himself concerned.

Last week I attended the 16th annual Cinema Ball at Northampton. This yearly event, organised and run by the Northamptonshire Cinema Association, not only provides a night out for the town's cinema staff, but has wide support from local traders and cinemagoers.

It is also important for the part it plays in supporting the Cinematograph Trade Benevolent Fund, for whose benefit it is held.

Each year the industry's representatives in Northampton get together, giving up their own time to sponsor gifts for the tombola, the raffle and other side-shows that are essential if the amount to be handed over to the CTBF is to be worth while.

This year they again passed over to our own charity some hundreds of pounds—and they did this in spite of the very poor "help" that the rest of the industry gave them!

Anyone who has been associated with such events knows the main attraction in the ticket-selling campaign is the promised presence of a filmstar who will be the ball's "Princess," its guest of honour—a name that will make the make-believe world of cinema come true for some hundreds of cinemagoers.

One would naturally assume, therefore, that the major companies and the artists themselves would stand on their heads to give support.

Not a bit of it. Week after week the Northampton committee sweated on the top line to see if anyone would help, but they were all too busy, and maybe Northampton cinemagoers are not so important as a visit to a West End cinema to have one's hand shaken for two seconds by someone with a Royal prefix, or a "Grace" as a name tag.

The balance seems all wrong, and spotlights an attitude that is far more responsible for declining admissions than television.

In the end a young starlet was sent down to Northampton: it was her first "P.A." and she arrived there unaccompanied, unheralded and unsung.

To Dawn Beret, who has just finished a part in "Don't Bother to Knock," I give top marks: she went through what must have been somewhat of an ordeal, like an old trouper, toured the factories and danced with the town's cinemagoers until two in the morning. Everyone thought she was a great sport and a fine mixer, but under it all, everyone also felt that they had been slighted, placed at the bottom of the list and considered not important enough for the "big names."

Cinemagoers had bought tickets to see "the stars," to be able to be within touching distance of someone they had admired on the screen only to find at the top of the bill someone who had yet to make her name.

What has happened to the spark of showmanship that gave our industry's artists an aura of their own? Northamptonshire Cinemas Association should not have to go on bended knee asking for the support of those whose wages they collect: they should have a list to choose from of artists anxious to help.

A word of praise to the organisers for their own appreciation of real showmanship; enthusiasts like L. G. Webster (this year's chairman), W. C. Cooke, J. Steel, S. Cipin, P. J. Thornton and G. Watts. L. G. Webster built young Dawn Beret into a star for that night—making (like all great showman can) the public believe he was presenting the "greatest show on earth"; praise also to Mrs. Webster and the wives for the part they played in selling the industry in support of their husbands.

Now for a final thought: the association has a midnight matinee at the Savoy, Kettering, also in support of the CTBF.

Have they a star? Not a bit of it, everyone is still too busy!

NEW MEMBERS

The following are enrolled in the "KINE." Company of Showmen:

C. Best, A/M, Odeon, Canterbury.
P. J. Cordier, Rex, Norbury.
R. T. Evans, Gaumont, Shepherds Bush.
T. C. Graham, Odeon, Woolwich.
I. B. Harvey, Gaumont, Hendon.
T. W. Hawkings, Palace, Arbroath, Angus.
Miss E. Hurlbutt, A/M, ABC, Birmingham.
B. H. Laidlaw, Gaumont, Kirkcaldy.
J. Meichan, A/M, Victoria, Cambridge.
M. J. Parsons, Villa Cross Theatre, Handsworth, Birmingham.
C. H. Reed, Odeon, Rutherglen.
K. C. Wise, A/M, Odeon, Sale.

HONORARY LIFE MEMBERS

J. A. Dixon, manager of the Regal, Chesterfield, has been enrolled as Life Member No. 347.
A. G. Glover, manager of the Astra, Sundern, has been enrolled as Life Member No. 349.
S. Robdrup, manager of the Gaumont, Darlington, has been enrolled as Life Member No. 348.

SEAL OF MERIT

R. C. McIver (fourth), Odeon, Ashford (Life Member No. 137).

THE COMPANY OF SHOWMEN

Right medicine for the customers

A WIDE and varied series of displays well in keeping with the humorous line of "Doctor in Love" was arranged by **S. J. Hobart,** Odeon, East Dulwich. These were placed with chemists, booksellers, and other traders that specialise in medical goods and equipment. His front of theatre display had the same humorous touch, with cut-outs incorporated in large medicine bottles mounted on the theatre facia.

D. O'Loughlin, Odeon, Dalston, has launched a "Who'll be Lonely?" campaign in which he is inviting old-age pensioners to make friends at the pictures. A special 9d. admission has been arranged for the old folk. Anything done in this direction is not only an excellent thing in itself but good public relations for the theatre. The press gave Mr. O'Loughlin a nice editorial boost for the scheme.

Miss L. Watt, Odeon, Coatbridge, had the main tie-up for "The Savage Innocents" with Eldorado ice-cream. Using the Polar Bear outfit supplied by the ice-cream company, a man made a tour of the town with film advertising. The pictures show that this caused a great deal of interest that would bring mutual benefit to both companies.

A natural street stunt for "The Chaplin Revue" was used by **L. Putsman,** Gaumont, Birmingham. The bowler-hatted man with large boots, frock coat and cane made a visit to the shopping centres. Use was made of the early stills from Chaplin films for a foyer display.

L. Page, Odeon, Leicester, made his campaign for "Toby Tyler" have the right appeal to the audience for which this picture was made. One of the theatre attendants toured the city dressed as "Mr. Stubbs," sometimes on foot and, at others, on the back of a placarded motor-scooter.

Theatre decorations used the cut-out circus horses and other characters and, as with all Disney material, it had the attraction and simplicity that gains more attention than the ornate and over elaborate. Over-printed balloons, a painting contest for the youngsters in the local press and in the various toy shops, displays featuring the Disney characters from this and other Disney films were also used.

"Doctor In Love" has again brought out the white coated "doctors" carrying the stretchers with the patients that have died of laughing, and **D. E. Walker,** Gaumont, Camden Town, who used this "oldie" again, found it still has punch and gets over the message quicker and with more telling effect than dozens of quads.

F. W. Newton, Gaumont, Cardiff, used a Roman gladiator for his walk around town for "The Last Days of Pompeii," as this particular gladiator happened to be representing Wales in the Mr. Universe contest he made a most impressive figure.

The "Post" group of newspapers which caters for West Middlesex with 13 local editions has for years promoted an annual beauty contest with valuable prizes for the winners and the finals have taken place at the U.S Air Base at Ruislip, where the queen is crowned.

The Southall heat has hitherto been held in the Community Centre, but this year **F. C. Kennewell,** Dominion, Southall, offered the use of his theatre, including the fully equipped stage and six large dressing-rooms. The Editor accepted and for six weeks entry forms and publicity for the event announced the change of venue. Everything went smoothly. There were 20 entrants and the Editor headed the panel of judges.

The Showman also commends . . .

Figures in parentheses indicate number of credits

ALEXANDER, R., Odeon, Bilston: Conspiracy Of Hearts, A Woman Like Satan, Who Was That Lady?, The League Of Gentlemen (4). **Ackroyd, R.**, Odeon, Newton Abbot: Psycho. **Allan, S. G.**, Roxy, Glasgow: Conspiracy Of Hearts, The League Of Gentlemen (2). **Andrews, K.**, Odeon, Bristol: Visit To A Small Planet, In The Nick (2). **Askew, M., Miss**, Odeon, Kenton: The Gallant Hours. **Adams, H. W.**, Odeon, Godalming: The Story Of Ruth. **Alexander, J.**, Gaumont, Wolverhampton: Theatre publicity. **Ainer, R. M.**, Whiteladies, Bristol: A French Mistress, Circus Of Horrors, Sands Of the Desert, Ocean's 11, Follow That Horse, Light Up the Sky, Dentist In the Chair (7). **Abbots, J. W.**, Regal, Newbury: Sands Of the Desert. **Archer, D. J.**, Empire, Coventry: Flesh and the Fiends.

BOOTY, J. A., Mss, Odeon, Faversham: Beyond the Curtain, On the Beach (2). **Brooks, W. G.**, Ritz, Market Harborough: A Touch Of Larceny, Visit To a Small Planet, Confessions of a Counterspy, Drum Crazy, The Battle Of the Sexes, Journey To the Centre Of the Earth, Newsreel publicity (7). **Baillie, H. W.**, Picture House, Govanhill: Moment Of Danger, John Paul Jones, Tommy the Toreador, The Mummy, Deadline Midnight, Yesterday's Enemy, Yellowstone Kelly (7). **Bailey, E. F.**, Ritz, Stockport: The Bramble Bush, Press publicity (2). **Bailey, J. M.**, Palace, Lancaster: Follow That Horse, Light Up the Sky, Sands Of the Desert, Visit To A Small Planet (4). **Brown, G. E.**, Gaumont, Preston: Toby Tyler. **Baker, R. G.**, Odeon, Hanley: Solomon and Sheba. **Bower, C. F.**, Gaumont State, Kilburn: Doctor In Love. **Brewis, T.**, Pavilion, Newcastle: Jazz On A Summers Day. **Baxter, F.**, Gaumont, Leicester: Lords Of the Forest. **Baker, G.**, Gaumont, Manchester, South Pacific, Solomon and Sheba (2). **Bullock, A. D.**, Palace, Erdington: Who Was That Lady?, Sink the Bismarck! (2). **Bish, H. S.**, Gaumont, Chippenham: Sink the Bismarck! **Brannan, J. W.**, Odeon, Burnage: Sink the Bismarck!, The Mountain Road (2). **Barnes, E.**, Gaumont, Stoke: Make Mine Mink, Once More, With Feeling (2). **Brader, P. J.**, Plaza, Dudley: Jazz on a Summer's Day. **Bennett, R. W. G.**, Gaumont, Nottingham: Wild River. **Bromley, E.**, Gaumont, Oldham: Never Let Go. **Bedford, H.**, Gaumont, Derby: Cone Of Silence. **Beetles, B. W.**, Odeon, Cheetham Hill: Sink the Bismarck!, The Mountain Road (2). **Browne, P. G.**, Odeon, Harlesden: The Savage Innocents. **Bigwood, G. F.**, Odeon, Weston-super-Mare: Late Night Review. **Brissenden, F. E.**, Gaumont, Dover: The Bellboy. **Browne, J. E.**, Odeon, Yeovil: Public relations. **Barton, E. D.**, Odeon, Bath: Toby Tyler. **Brown, L. J.**, Ritz, Felixstowe: Hercules Unchained, Public relations, Carry On Constable, School For Scoundrels (4). **Burness, A.**, Crown, Ladywood: The Kid From Brooklyn. **Broadhurst, A.**, Luxor, Eastbourne: Inn For Trouble. **Brandon, G. W.**, Picture House, Birmingham: Hell Is A City, Adam and Eve (2). **Boot, A.**, Regal, Southport: Theatre publicity.

CORNELL, W. A., Odeon, Barnet: Summer Of the Seventeenth Doll, Doctor In Love, The Savage Innocents (3). **Cook, R. L.**, Odeon, Middlesbrough: Doctor In Love. **Crane, G. J. V.**, Odeon, Norwich: Inherit the Wind. **Cane, P.**, Odeon, Southsea: Inherit the Wind. **Cheepen, M.**, Astoria, Old Kent Road: Lords Of the Forest. **Crisp, A. G.**, Odeon, Southend: The Lost World. **Cook, R. L.**, Savoy, Swindon: School For Scoundrels, Inn For Trouble, Sands Of the Desert, Public relations, Hercules Unchained, Circus Of Horrors, Sergeant Rutledge (7). **Cross, J.**, Rex, Bedminster: Hercules Unchained, School For Scoundrels (2). **Carter, A. R.**, Odeon, Guernsey: Psycho. **Cowlrick, H. J.**, St. Georges, York: Beyond the Curtain. **Crawshaw, R.**, Odeon, Taunton: Sons and Lovers. **Crawley, V. A. H.**, Odeon, Sevenoaks: Make Mine Mink. **Crabb, R. J.**, Ritz, Nuneaton: Public relations, Cash McCall, Hercules Unchained, School For Scoundrels (4). **Cully, N.**, Coliseum, Whitley Bay: Hell Is A City, Carry On Constable, Samson and Delilah (3). **Campbell, H. S.**, Odeon, Watford: Doctor In Love. **Clark, G.**, Majestic, Newcastle: Bottoms Up, Children's club (2). **Chapman, T. F.**, New Empress, Nottingham: Public relations, Children's club, Theatre publicity (3). **Cox, G. A.**, Odeon, Chelmsford: Make Mine Mink. **Chapman, J., Mrs.**, Empire, Stockton: Public relations, Port Of Call, Sound Barrier, Samson and Delilah, The Mating Urge, A Town Like Alice, The Glenn Miller Story (7). **Charlesworth, R.**, Ritz, Birmingham: Li'l Abner, Sands Of the Desert (2). **Cattell, A. G.**, Regal, Torquay: Dentist In the Chair, Light Up the Sky, Ocean's 11, Ice Palace (4).

DOWNES, R. H., Gaumont, Birkenhead: In the Nick. **Dawson, G. V.**, Odeon, Worthing: Inherit the Wind. **Davis, P.**, Odeon, Harlow: The League Of Gentlemen. **Ditcham, C. T.**, Odeon, Kingston: Kidnapped. **Dunbar, R. A.**, Academy, Brighton: Make Mine Mink. **Davies, W.**, Empire, Glossop: Two-Way Stretch. **Deacon, V. H.**, Gaumont, Coventry: Look At Life. **Dean, D. F.**, Gaumont, Smethwick: Zorro, the Avenger, Toby Tyler (2). **Dixon, J.**, Regal, Chesterfield: Public relations, Sergeant Rutledge, The Angry Silence, Goliath and the Barbarians, Peeping Tom, Newsreel publicity, Stage show (7). **Demaecker, W. D.**, Mayfair, Battlefield: Carry On Constable, Let's Get Married, Bluebeard's Ten Honeymoons, Who Was That Lady?, Jazz Boat, Once More, With Feeling, Hell Is A City (7). **Dunachie, J.**, Regal, Glasgow: Bottoms Up, School For Scoundrels, Hercules Unchained, Rise and Fall Of Legs Diamond, Hell Is A City (5). **Davany, W.**, Ritz, Gateshead: Cash McCall, Hell Is A City (2). **Day, W. E.**, Majestic, Gravesend: Conspiracy Of Hearts. **Donaldson, A. M.**, Odeon, Greenock: The Challenge. **Dale, A. S.**, Rex, Riddrie: Heller In Pink Tights, The Bramble Bush, Bluebeard's Ten Honeymoons (3).

EVELEIGH, R. A., Luxor, Eastbourne: Light Up the Sky, The Trials Of Oscar Wilde, Anatomy Of A Murder, Carry On Constable, Jazz Boat, Once More, With Feeling (6). **Elcock, G. P.**, Odeon, Deal: Psycho, The Unforgiven (2). **Evans, R. T.**, Gaumont Shepherds Bush: Doctor In Love. **Easter, B.**, Odeon, Corby: The Savage Innocents. **Edmondson, D.**, Odeon, Chester: Toby Tyler, Kidnapped, Who Was That Lady?, White Wilderness (4). **Evans, A.**, Savoy, South Shields: Cash McCall. **Excell, P. L.**, Odeon, Folkestone: Sleeping Beauty. **Elmes, L. J.**, ABC, Maidenhead: Public relations. **Edwards, T.**, Victory, Liverpool: Bottoms Up. **Edmundson, J.**, Ritz, Bradford: Public relations.

FAIRS, H. R., Empire, Aldershot: Sleeping Beauty. **Finnis, H.**, Gaumont, Liverpool: Who Was That Lady? **Foster, D.**, Danilo, Cannock: Battle Of the Sexes, Hapy Anniversary, Children's club, Light Up the Sky, Hercules Unchained (5). **Fray, R. W.**, Gaumont, Hinckley: Doctor In Love. **Fountaine, F. J.**, Odeon, Nottingham: The Story Of Ruth. **Fowler, C. L.**, Essoldo, Huddersfield: Sign Of the Gladiator.

GRAY, C. F., Gaumont, Eltham Hill: Theatre publicity. **Greenham, J. T.**, Savoy, Stoke Newington: Let's Get Married, Hell Is A City (2). **Gilchrist, B.**, Gaumont, Carlisle: Doctor In Love. **Gordon, R. E.**, Odeon, Llanelly: Toby Tyler. **Goss, R. P.**, Gaumont, Chorlton: Let's Get Married, Children's club (2). **Greenaway, V. H.**, Odeon, Muswell Hill: Doctor In Love. **Gaukrodger, J.**, Odeon, Rotherham: Toby Tyler. **Gower, J. E.**, Gaumont, Wolverhampton: Sons and Lovers. **Gislingham, E. A.**, Gaumont, Cheltenham: The Savage Innocents. **Gibson, G. C.**, A/M., Gaumont, Finchley: Doctor In Love. **Goodman, D. J.**, Gaumont, Wood Green: Doctor In Love. **Glasgow, J. G.**, Odeon, Wembley: Doctor In Love. **Gresty, H.**, Gaumont, King's Cross: Doctor In Love. **Gray, A.**, Ritz, Chatham, Doctor In Love, Public relations, Sign Of the Gladiator, Travelling Light, The Savage Innocents, May Wedding, Summer Of the Seventeenth Doll (7) **Greenwood, C.**, Odeon, Lancaster: Theatre publicity. **Griffiths, T. J.**, Forum, Wythenshawe: Hercules Unchained, Bottoms Up (2). **Guthrie, G.**, Trocadero, Elephant and Castle: Theatre publicity.

HARVEY, J., Odeon, South Shields: Toby Tyler. **Henwood, A. E.**, Gaumont, Chester: Sons and Lovers. **Hunter, C.**, Odeon, Warrington: Toby Tyler **Hallam, A. E.**, New Empress, Nottingham: Public relations. **Hodder, R. W.**, Regal, Beckenham: Sands Of the Desert, Goliath, The Trials Of Oscar Wilde, Flesh and the Fiends, Rififi and the Women, Public relations, Children's club (7). **Hornblow, B. V.**, Rex, Consett: Bottoms Up, Goliath, School For Scoundrels, Hell Is A City, The Angry Silence, Around the World In 80 Days, Hercules Unchained (7). **Haggart, G.**, Carlton, Glasgow: Once More, With Feeling, **Heaslewood, R. H.**, Gaumont, Taunton: Never Let Go. **Howes, G. A.**, Gaumont, Salisbury: Psycho, The Unforgiven (2). **Hann, K. B. S.**, Gaumont, Lewisham: Sleeping Beauty. **Hobart, S. J.**, Odeon, East Dulwich: Make Mine Mink, Never Let Go, Toby Tyler (3). **Hurry, E. C.**, Regal, Edmonton: Doctor In Love. **Hubball, H.**, Odeon, St. Albans: Doctor In Love. **Higgins, H. R.**, The Challenge. **Hargreaves, K.**, Regal, Southport: Ice Palace, Dentist In the Chair (2). **Holman, S. D.**, Plaza, Plymouth: Jazz On A Summer's Day, All Quiet On the Western Front (2). **Hall, J. R. S.**, Savoy, Newcastle-under-Lyme: Sands Of the Desert. **Hardy, D.**, Odeon, Lincoln: Crack In the Mirror. **Hannaway, L.**, Gainsborough, Bootle: Children's club. **Harris, A. H.**, Pavilion, Wylde Green: Goliath and the Barbarians, Samson and Delilah, Hell Is a City (3). **Hawkings, T. W.**, Palace, Arbroath: Theatre publicity, The Trials Of Oscar Wilde, Carry On Constable, The Bramble Bush (4). **Holman, L. F.**, Regal, Streatham: Follow That Horse, Newsreel publicity, The Trials Of Oscar Wilde, Peeping Tom, Sergeant Rutledge, Circus Of Horrors, The Flesh and the Fiends (7). **Hartle, N. J.**, Capitol, Bolton: Public relations, School For Scoundrels (2). **Hyland, F. J.**, ABC, Londonderry: The Angry Silence, The Bramble Bush, Public relations (3).

JONES, W. T., Odeon, Newport: The Unforgiven, Toby Tyler (2). **Jones, D. E.**, Odeon, Port Talbot: Public relations. **Johnson, E. H.**, Palace, Ashton-in-Makerfield: Conspiracy Of H... chained, School For Scoundrels, (... barians (4). ... Hercules Un... th and the Bar...

KEY, L., ABC, Scunthorpe: Go... barians, Sergeant Rutledge, Scho... Hercules Unchained, Bottoms Up ... Odeon, Bury St. Edmunds: Make ... **P. N.**, Odeon, Manchester: The ... Sink the Bismarck! (2). **Keeling, ...** Hadleigh: The Love Specialist. ... Dominion, Southall: Goliath and ... FBI Story, Expresso Bongo, Stra... Please Turn Over, A Summer P... Mob, Tamango (8). **Key, W. J.**, ... School For Scoundrels, Follow ... **Knee, M. A.**, ABC, Handsworth ... Peeping Tom, Goliath and the Ba... and Delilah, The Rise and Fall O... Sands Of the Desert, Hercules Un...

LENNOX, G., Toledo, Muirend: The ... lyn, Carry On Constable, The A... **Lake, J. E.**, Savoy, Luton: Public ... That Horse, Sands Of the Desert, ... **Laing, P. M.**, Rex, Motherwell: Th... Let's Get Married, The Bramble Bush, ... Inn For Trouble, A Terrible Beauty ... **J. N.**, Empress, Sutton Coldfield: Scho... drels, Goliath and the Barbarians, ... chained (3). **Lennox, G.**, Regal, Falk... and Fall Of Legs Diamond, Hell Is ... **Levine, P.**, Savoy, Stoke Newington ... Horrors. **Laing, J. L.**, Regal, Aberdeen ... the Desert, Light Up the Sky, Hercules ... Dentist In the Chair, Follow That Horse, Ice Palace (6). **Lowe, D. P.**, Gaumont, Ipswich: The Bellboy, Tarzan the Magnificent, In the Nick (2). **Lloyd, K. B.**, Gaumont, Southport: Make Mine Mink. **Larrosa, E.**, Gaumont, Bootle: Crack In the Mirror. **Lines, A. G.**, Regal, Coventry: Theatre publicity, Who Was That Lady? (2). **Larrosa, E.**, Gaumont, Bootle: Once More, With Feeling. **Lester, R.**, Odeon, Leigh: Sink the Bismarck! **Lendrum, E. P. M.**, Odeon, Sittingbourne: Confessions of a Counterspy, The Mountain Road (2). **Lines, A. G.**, Regal, Coventry: The Girl Rosemarie, Our Man In Havana (2).

MAWDITT, D. S., Metropole, Nottingham: The Trial Of Oscar Wilde, Sergeant Rutledge, School For Scoundrels, Let's Get Married, Circus Of Horrors (5). **McCarthy, A.**, Ritz, Harringay: Circus Of Horrors, Sergeant Rutledge, The Rise and Fall Of Legs Diamond, Newsreel publicity, Public relations, Goliath, The Trials Of Oscar Wilde (7). **Matthews, R.**, A/M., Savoy, Liverpool: School For Scoundrels, The Trials Of Oscar Wilde, The League Of Gentlemen, Cash McCall, Goliath and the Barbarians, Inn For Trouble, Conspiracy Of Hearts (7). **MacLeod, D. J.**, Olympia, Bridgeton: The Scarface Mob, Carry On Constable (2). **Matthews, N.**, Ritz, Leyton: Public relations. **Morris, W.**, Savoy, Liverpool: Light Up the Sky. **Mapes, G. R.**, Savoy, Stourbridge: Children's club, Sergeant Rutledge, Follow That Horse, Bottoms Up, Hercules Unchained (5). **MacPherson, D.**, Toledo, Muirend: Jazz Boat, Let's Get Married, Samson and Delilah, Cockleshell Heroes, The Girl Rosemarie, Sink the Bismarck!, The Nudist Story (7). **Mills, P. J.**, Gaumont, Liverpool: The Bellboy, Tarzan the Magnificent (2). **Marshall, P. T.**, Gaumont, Edgware: Doctor In Love **McKinlay, J. A.**, Gaumont, Chelsea: Doctor In Love **Moore, G.**, Gaumont, Barnsley: The Story of Ruth **Moor, S.**, Odeon, Crosby: Crack In the Mirror **Miller, R. E.**, Gaumont, Aberdeen: Visit To A Small Planet. **Monteith, S. C.**, Gaumont, ... Never Let Go. **Martin, G. G. B.**, Odeon, ... ham: The Savage Innocents. **Martin, N. D.**, Odeon, ... Hawick: The Battle of the Sexes. **Minnican, H. N.**, Gaumont, Sunderland: Jazz On A Summer Day **Miller, R. A.**, Odeon, South Harrow: ... Love. **Moore, D.**, Odeon, Bridgwater ... publicity. **Murray, W. S.**, Gaumont, ... Sink the Bismarck!, Conspiracy Of Hearts (2)

NEWTON, A., Music Hall, Chester: Carry On Constable, Lords Of the Forest (2). **Newton, F. W.**, Gaumont, Cardiff: Five Branded Women **Negus, R. D.**, Odeon, High Wycombe: Make Mine Mink

O'LOUGHLIN, D., Odeon, Dalston: From Here To Eternity. **Oakley, B. C.**, A/M., Odeon, Walthamstow: Toby Tyler.

PORTER, K., Regal, Bicester: Carry On Constable, Anatomy of a Murder, Bluebeard's Ten Honeymoons (3). **Parker, R. W.**, Savoy, Exeter: Follow That Horse, Light Up the Sky, Sands Of the Desert (3). **Potts, R. H.**, Odeon, Exeter: Once More, With Feeling. **Putsman, L.**, Gaumont, Birmingham: The Bellboy. **Parnham, S. E.**, Odeon, Alfreton: Gazebo Of the Seventeenth Doll. **Pleasants, J.** ... mont, Chatham: Make Mine Mink. **Perkins, S. E.**, Regal, Farnham: Journey to the Centre Of the Earth, Confessions of a Counterspy (2). **Parsons, M. J.**, Villa Cross, Birmingham: Toby ... League of Gentlemen (2).

RAISTRICK, R., Odeon, Sheffield: Can-C... **Reed, J. H.**, Pavilion, Leeds: Children's club ... **Richardson, J. A.**, Empire, Coventry: Bo... **Roberts, W.**, ABC, Wallasey: Public rela... Trials of Oscar Wilde, Inn for Trouble ... of Danger, The Angry Silence, Hell is a ... Wedding (7). **Romaine, R. H.**, ABC, ... homa, A Summer Place, Moment of ...

continued on facing page

KIN[illegible] MGM £600 SHOWMANSHIP CONTEST

£[illegible],000 entered holiday contest

A H[illegible] IDAY TOWN tie-up was arranged by G. Mc[illegible]uinness for the screening of "Girls' Town" at the Carlton, Dublin. This was arrang[illegible] in conjunction with CIE Travel Servic[illegible] nd the *Dublin Evening Mail* in competition form.

Det[illegible] ppeared in the *Evening Mail* for six days [illegible] nvited entrants to place the names of six he[illegible] towns in order of preference. The compe[illegible] was publicised by a foyer display, poster[illegible] railway stations and other miscellaneou[illegible] esentations sited around the town.

Prize[illegible] ere 15 days' unlimited travel for two persons [illegible] Ireland; trips to the holiday town of winn[illegible] choice; long-play records, and guest tickets [illegible] the theatre. Over 4,000 entries were received.

The total coverage resulted in nearly 100 in. of press [illegible]ace and a record number of patrons. Additional publicity arranged included tie-ups with record shops, plugs over Radio Eireann following recordings of Paul Anka and The Platters and spot prizes featured in seven dance halls.

Another campaign from Ireland comes from **Michael Nerney** for "The Adventures of Huckleberry Finn" at the Adelphi, Dublin.

This assistant manager used the *Evening Herald* for his competition. Readers were invited to read the classified columns of the paper and if their name was there, tickets to see the show could be claimed from the theatre.

Displays were used to dress the foyer in advance of playdate.

A troop of boy scouts carrying credits and led by their pipe band marched to the theatre during the peak evening period and played for 20 minutes on the front-of-house attracting a crowd.

A popular broadcaster on Radio Eireann devoted airtime to the family appeal angle of the film.

Another show, this time sponsored, used Archie Moore for tie-in copy, and resulted in many plugs for the film. Here again a fine editorial coverage was achieved in the press.

Miss L. Watt, of the Odeon, Coatbridge, concentrated on publicity coverage for "The Day They Robbed the Bank of England."

Newsagents and booksellers featured displays linked with the book and cigarettes.

During the week prior to playdate branches of banks displayed overprinted hanging cards.

Stills of Elizabeth Sellars were used in fashion shops and beauty salons, and displays for menswear in many shops featured stills of Aldo Ray.

AUGUST AWARDS

FIRST PRIZE (Engraved Silver Lion and £10).—L. T. Grou, Regal, Woolwich: "The Gazebo."

SECOND PRIZE (Engraved Bronze Lion).—M. Nerney, Adelphi, Dublin: "The Adventures of Huckleberry Finn."

SPECIALLY COMMENDED (Certificates).—G. McGuinness, Carlton, Dublin: "Girls' Town." G. Lockyer, Odeon, Stafford: "The Day They Robbed the Bank of England."

HIGHLY COMMENDED (Certificates).—L. H. Tallantire, Essoldo, Scunthorpe: "Please Don't Eat The Daisies." M. E. Ward, Olympia, Newport: "The Adventures Of Huckleberry Finn." J. C. Phillips, Regal, York: "The Gazebo." W. Gourlay, Regal, Staines: "The Gazebo."

THE SHOWMAN COMMENDS—continued from page 28

for Trouble, Two-Way Stretch, Goliath, Public relations (6). **Ratcliffe, P.,** Regal, Wembley: Dentist [illegible]n the Chair, Sands of the Desert (2). **Randell, R.M.,** Odeon, Littlehampton: Doctor in Love. **Rogers, C.,** Palace, Tottenham: Doctor in Love. **Ryder, R. W.,** Plaza, Camden Town: The Gallant Hours. **Roberts, C.,** Odeon, Littlehampton: Psycho. **Reid, D. G.,** Odeon, Manchester: Doctor in Love. **Russell, J. B.,** Odeon, Dundee: Cone of Silence. **Reed, C. H.,** Odeon, Rutherglen: The League of Gentlemen. **Roles, M. F.,** Seamore, Glass Cash McCall.

SMITH, L., Ritz, Edinburgh: Carry on Constable, Ma[illegible] Wedding, Newsreel publicity, The Angry Silen[illegible] The Bramble Bush, Bottoms Up, Hell is a Cit[illegible] **Silander, H.,** Gaumont, Reading: Theatre pub[illegible] **Steeples, T. A. G. T.,** Essoldo, Rotherham[illegible] Let's Get Married. **Sorger, B.,** Majestic, Gra[illegible] Sands of the Desert, Goliath, Circus of H[illegible] Flesh and the Fiends, Hercules Unchain[illegible] (5). **Simpson, F.,** Picture House, Leeds: New[illegible] publicity. **Stevenson, P. C.,** Rialto, Manche[illegible] The Trials of Oscar Wilde. **Scott, R.,** P[illegible]ivan: Hoodlum Empire, Two Way Stretch, M[illegible] of Danger, Hercules Unchained, Case of D[illegible]rent (5). **Sullivan, T. M.,** Gaumont, Hamm[illegible] Theatre publicity. **Sheppard, H. P.,** R[illegible] Colchester: Make Mine Mink. **Sparrow,** D[illegible] Ritz, Southend-on Sea: South Pacific. **Sandi**[illegible] **E.,** Walpole, Ealing: Doctor in Love. **Sc**[illegible]**ield, J. A.,** Odeon, Dover: Psycho. **Shelton,** S[illegible] Odeon, Camberley: Carry on Constable. S[illegible] **W.,** Odeon, Chesterfield: Toby Tyler. S[illegible] **R. M.,** Odeon, Bognor Regis: Psycho. [illegible] **H.,** Odeon, Prestwich: The Mountain [illegible] **Sweeney, G.,** Odeon, Deptford: Sleeping [illegible] **Spurs, R. D.,** Odeon, Newcastle-on-Tyne: Tyler. **Symonds, J. M.,** Gaumont, Kingston: Doctor in Love.

TH[illegible]AWAY, A. C., Ritz, Bexhill: Light Up the [illegible] **Thompson, B.,** A/M, Tower, West Bromwich: Goliath and the Barbarians, Sergeant Rutledge, The Rise and Fall of Legs Diamond (3). [illegible]ahill, G. R., A/M, Regal, Paisley: Let's Get [illegible]ed, Bottoms Up, The Bramble Bush, Cash McCall, Hell is a City, The Scarface Mob, Hercules [illegible]ained (7). **Taylor, R. C.,** Regal, Leeds: Seven Guns to Mesa. **Tucker, J.,** Odeon, Weymouth: Follow That Horse. **Tribe, C. J.,** A/M, Commodore, Hammersmith: Goliath, The Rise and Fall of Legs Diamond (2). **Tompkins, B.,** Odeon, Mile End: Sleeping Beauty. **Tasker, R.,** A/M., Lonsdale, Carlisle: Kidnapped. **Thynne, R.,** Odeon, Kemptown: Carry on Constable. **Turner, J. C.,** Gaumont, Chichester: Psycho. **Thornton, A. F.,** Odeon, Burton-on-Trent: Around the World in Eighty Days. **Thurman, F. O.,** Mechanics, Nottingham: In the Nick. **Toole, T.,** Odeon, Blackheath: Beyond the Curtain.

VERITY, J. F., Regal, Halifax: School for Scoundrels.

WILSON, H. R., Wallaw, Blyth: Inn for Trouble. **Walker, H. I.,** Playhouse, Colchester: Public relations. **Wyatt, W. T.,** Ritz, Edgware: The Flesh and the Fiends, Follow That Horse (2). **Williams, G.,** Regent, Chatham: Circus of Horrors, Dentist in the Chair (2). **Wright, T. A.,** Imperial, Walsall: Dolls of Vice, The Mating Urge (2). **Whittaker, T.,** Savoy, Wolverhampton: Sergeant Rutledge, Tall Story (2). **Watson, C. S.,** Elite, Middlesbrough: Goliath, Hell is a City (2). **Walker, H. I.,** Playhouse, Colchester: Sergeant Rutledge, Bottoms Up, The Rise and Fall of Legs Diamond, Cash McCall (4). **Wootton, D. J.,** Ritz, Nuneaton: Beyond the Curtain, Sergeant Rutledge (2). **Wright, D.,** Odeon, Ipswich: Cone of Silence. **Weatherhead, P. J.,** Kings, Bristol: The Dam Busters, School for Scoundrels, Hercules Unchained, Light Up the Sky, Dentist in the Chair (5). **Wall, A. W. F.,** Gaumont, Falkirk: Wedding in Springtime. **Wilkins, T.,** Odeon, Kensington: Doctor in Love. **Williams, A. E.,** Odeon, Ealing: Doctor in Love. **Wight, I. O.,** Odeon, Newport: Psycho. **Walker, J.,** Odeon, Hove: Psycho. **Wicks, H. H.,** Odeon, Islington: Doctor in Love. **White, P. J.,** Ambassador, Slough: Make Mine Mink. **Williams, R. G.,** Odeon, Park Royal: Doctor in Love. **Watson, G. A.,** Gaumont, Guernsey: Light Up the Sky. **Winterson, S.,** ABC, Dover: Theatre publicity. **Watts, D. J.,** Odeon, Salisbury: The Bellboy, Tarzan The Magnificent (2). **Wood, W. R.,** Gaumont, Wallasey: Lords of the Forest.

YEOMAN, B. T., Odeon, Twickenham: Kidnapped.

REVIEWS

—continued from page 26

and crisp humour, plus a showmanlike in-the-nick-of-time climax, offset its squalid backgrounds. Good commercial Continental.

Production.—The picture, unlike most French productions, eschews sex and builds its drama from the escapades of under-privileged youngsters who are as much sinned against as sinning. Pascale Audret contributes a natural and appealing performance as the chastened Fleur, Francois Simon-Bessy convinces as the menaced Alain, Joel Flateau is true to type as Julien, and Sami Frey provides the comedy as a mischievous nine-year-old aptly named The Flea. The rich lad's plight heightens salient situations, and the final punch is artfully delivered from an arm wearing a heart on its sleeve.

Points of Appeal.—Holding story, talented young players, clever treatment, moving sentiment, popular light relief, sly feminine angle and realistic low life backgrounds.

Red Lips

Gala. Italian (X). Featuring Pierre Brice, Georgia Moll and Laura Vivaldi. Directed by Damiano Damiani. Screenplay by Cesare Zavattini and Damiano Damiani. Director of Photography, Pier Ludovico Pavoni. Music by Giovanni Fusco.
8,473 feet. Release not fixed

PSYCHIATRIC melodrama, made in Italy with English sub-titles. It's about a schoolgirl who becomes infatuated by a killer, but is ultimately responsible for the law overtaking the murderer. The proceedings are somewhat drawn out, yet clever acting, particularly by Laura Vivaldi as the youngster, and shrewd direction enable sex and "who-dunnit" effectively to commingle for most of its running time. The opus should intrigue the average Continental fan. Good art and tough house "double bill."

Production.—The picture concentrates on the young girl's crush on the killer, but artfully introduces red herrings before producing indisputable evidence of the murderer's identity. Laura Vivaldi contributes a moving study as Silvano, victim of calf love, Pierre Brice convinces as the evil Lothario, Gino, Georgia Moll appears in some frank bedroom scenes as the other girl, and Bella Darvi strikes a tragic note as Silvano's mother. The film doesn't take the quickest route to its twist ending, but much of the by-play is apt.

Points of Appeal.—Intriguing story, clever child star, sex, woman's angle, title and good staging.

Let's Be Daring, Madame

Unifilms. French (X). Featuring Dany Robin, Louis Velle and Jacques Jouanneau. Directed by Robert Vernay. Screenplay by Solange Terac and Robert Vernay. Director of Photography, Andre Germain. Music by Michel Elmer. 7,589 feet. Release not fixed

SEX COMEDY, made in France and given English sub-titles. It concerns two young hiking couples, a husband and wife and a fellow and his girl friend, who, following an encounter with a crook, exchange partners. The hanky-panky is exuberantly put over by the leading players against appropriate "barnyard" backgrounds and provokes plenty of giggles and laughs. Good art and tough house light fare.

Production.—The picture, not so pure farce, leaves little to the imagination, but the characters' high spirits keep the rorty shenanigans bubbling. Dany Robin displays a keen sense of humour and strips well as Danielle. Louis Velle has his moments as Jean, and Marie Daems, Jacques Jouanneau, Jess Hahn and Armande Navarre also score in direct support. The settings are colourful, while the English sub-titles adequately fill the breach on the few occasions when the film's fruity action doesn't speak for itself.

Points of Appeal.—Boisterous and bawdy tale, energetic team, sly feminine slant, and obvious exploitation angles.

RENTERS' NEWS

—continued from page 12

launched on Sunday by British Lion at the Queen's, Bayswater, in a "double premiere" programme with the Boulting Brothers' "Suspect."

"Blitz" runs for 71 minutes and uses film shot in combat by both British and German crews. Producer Roy Simpson and his associates viewed more than 50 miles of film to select the material which makes up "Blitz on Britain."

'Ben-Hur' races on to yet more millions

"BEN-HUR," the MGM epic, has already grossed more than 34,000,000 dollars at the box-office from its first 134 engagements.

The 97 domestic and Canadian engagements have taken in over 25,000,000 dollars, and the 37 overseas engagements have added 9,000,000 dollars as "Ben-Hur" races ahead to the biggest grosses in entertainment history.

At Loew's State in New York, where the Academy Award film will celebrate its first anniversary on November 18, the box-office gross has exceeded 2,300,000 dollars.

Three other United States cities have topped the million dollar mark.

By the first of the year MGM expects to have a total of 300 domestic openings.

'Miracle' is set for Christmas release

WARNER-PATHE'S Christmas offering is the multi-million dollar Technirama-Technicolor production, "The Miracle." It will be trade shown at the Warner Theatre, on November 24, at 10.30 a.m.

Starring Carroll Baker, Roger Moore, Vittorio Gassman and Katina Paxinou, "The Miracle" is a screen adaptation of the famous Max Reinhardt stage production.

Produced by Henry Blanke and directed by Irving Rapper, "The Miracle" will have a gala charity premiere at the Warner Theatre, Leicester Square, on December 22.

Pre-release seasons for 'Pollyanna'

WALT DISNEY'S "Pollyanna" will have a number of important pre-release seasons in early and mid-December. These will include the Regent, Brighton, Odeons at Southend, Torquay and Bournemouth, and theatres in key centres such as Bexhill-on-Sea, Margate, Ramsgate, Newport, Isle of Wight, Rochester, Chatham, Dover, Folkestone, Salisbury, Swindon and Yeovil.

"Pollyanna" goes out on circuit release on January 2. The cast includes Hayley Mills, Jane Wyman, Richard Egan, Nancy Olson, Karl Malden, Adolphe Menjou, Donald Crisp, Kevin Corcoran and Agnes Moorehead.

'French Mistress' previews in U.S

"A FRENCH MISTRESS" has attracted big business at sneak previews in New York, Boston and Washington.

Opening date in New York is expected shortly before Christmas. The Boultings' current transatlantic triumph—"I'm All Right Jack" now in its 30th week at the Guild Theatre, New York—is playing to packed houses in about one hundred other situations across the country.

Rank 'double' breaks a theatre record

THE highest take in the history of his theatre is reported from the Rex, Lewisham, for RFD's re-issue programme, "The Glenn Miller Story" and "A Town Like Alice."

Another RFD success now on general release is "The Brides of Dracula," Hammer's sequel to "Dracula." At the Gaumont, Darlington, it created a new daily take record, and set up new Sunday take and admission records at the Gaumont theatres at Halifax and Redditch.

The film is released by U-I through RFD and stars Peter Cushing, Freda Jackson, Martita Hunt and Yvonne Monlaur with Miles Malleson and David Peel.

'Nurse' run extended in Australia

PETER ROGERS's produc... "Carry ... Nurse" has been extended for ... Month wee... at the Grand, Perth, Australia, ... owing a rus... of business after the announce... the last ... days of its record-breaking run.

Distributed by Anglo, and ... Australia ... British Empire Films, "Carry ... stars Shirley Eaton, Kenneth Connor, ... les Hawtrey, Hattie Jacques, Susan Stephen ... nd Kenneth Williams.

'Jungle Cat' record

WALT DISNEY'S "Jungle Cat" ... ke ever record for a Saturday at London's ... Jto Oxford Street, last week-end. "Jungle Cat" in Technicolor—is the latest in W... Disney famous True Life Adventure series.

British Lion double

BRITISH LION'S double bill "The Mobster" and "City of the Dead" is to be general released on November 21.

TRADE SHOWS

LONDON

November 21:
Never on Sunday. United Artists. London Pavilion. 10.15 a.m.
Mining Review (U). Data. Celluloid. 10.30 a.m.
Compelled. United Artists. London Pavilion. 11.50 a.m.

November 22:
Counterfeit. 20th Century-Fox. Own Theatre. 2.30 p.m.
Cinderfella (U); Monkey Doodles. Talkies Horse Sense (shorts). Paramount. Plaza, Piccadilly Circus. 10.30 a.m.
The Gorgon Terror. Grand National. Hammer. 10.30 a.m.
Falling Into Trouble. Carlyle. Celluloid. ... a.m.

November 23:
Death Comes From Outer Space. Archway Celluloid. 10.30 a.m.
Manbeast. Grand National. Hammer. ... 30 a.m.
The Crowded Sky (A). Warner-Pathe ... Studio One. 10.30 a.m.

November 24:
The Miracle (U). Warner-Pathe. Warner. 10.30 a.m.

MANCHESTER

November 22:
Ben-Hur. MGM. Gaumont. 10 a.m.

November 23:
'Beat' Girl (X). Renown. Theatre Royal. 10.30 a.m.

November 24:
The Plunderers. Warner-Pathe. The... Royal. 10.45 a.m.

LATE EXTRAS (LONDON)

November 17:
Sword of Sherwood Forest (U). Colo... Own Theatre. 10.30 a.m. and 2.30 p.m.

November 18:
Visa to Canton (U). Columbia. O... Theatre. 10.30 a.m. and 2.30 p.m.
The House in Marsh Road. Gra... National. Hammer. 10.30 a.m.

SIR ALEX—A BONNY FIGHTER

—continued from page 5

I will have been in show business for 60 years—47 in the cinema industry.

"There's a title for the producers. I will sell it to Herbert Wilcox and Jimmy Carreras can make it as a horror subject. They can have it for nothing, providing neither my wife nor the KRS writes the script."

Sir Alex recalled that Lady King was once a renter. "That was the only credit I have ever had from a renter," he quipped.

Nostalgically, he recalled the days of the open market for programme booking. "Now," he said, "it's like a lucky dip."

In twelve situations, he had to depend on the choice of Dick Hamer. On Vic Comer in another twelve. "For the rest, I pray that a good picture will go to the National release."

Sir Alex quoted from Hansard to remind us of the imposition of the entertainments duty as a "temporary" war-time expedient in 1916. He also quoted from Hansard, the official intimation of the Chancellor's decision to remove the infamous impost—somewhat belatedly—in 1960.

He recalled, too, the pioneering anti-tax campaigning of the trade committee formed in 1921 which included such stalwarts as F. E. Adams, Major Gale, A. E. Newbould, Jimmy Barber and Sam Harris.

He, in turn, paid tribute to the AITC and the invaluable contributions of the financial advisers—Clifford Barclay, Ronald Leach and Basil Holden.

Of the many who have contributed so much to the campaign Alex felt compelled to mention Ellis Pinkney. The industry, he said, owed a debt of gratitude to him not only for his work as secretary of the AITC, and in encouraging exhibitors to keep up the pressure, but also for obtaining the retrospective operation of the tax rebate concession which secured an additional £400,000 for the industry.

He had words of praise, too, for the trade press—"great allies in the campaign."

And finally Alex extended thanks to the Cinematograph Films Council, Mr. Knight and other officials of the Board of Trade: officers of Customs and Excise; MPs who had supported the industry's case year after year, and last, but by no means least, the man who had the courage and good sense to abolish the tax—Mr. Heathcoat Amory, the Chancellor of 1960.

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.

KIN . Booking Guide

TRADE SHOW OFFERS—OCTOBER, 1960

Title	Regd. No.	Renter	Running Time (Min.)	Certificate	Length (Feet)	Stars	Box-Office Angle	"Kine." Review	Release Date
AFTER HOOL	F. 25767 ...	Gala	93	X	8,474	Christian Wolff ... Heidi Bruhl Corny Collins	Juvenile delinquency melodrama. Ticklish Continental "X" certificate (NC)	Oct. 6	
*BEAT RL	Br./E. 25764	Renown ...	86	X	7,710	David Farrar ... Noelle Adam Gillian Hills	"Jeans-age" melodrama. Outstanding British "gimmick" offering (NC)	Oct. 6	Dec. 5
*BOATS, THE	F. 25779 ...	Rank	90	U	8,136	John Derek ... Elsa Martinelli Dawn Addams	Romantic melodrama. So-so "double bill" (C)	Oct. 20	Nov. 28
*CHARLOOSE CABOOSE	F. 25753 ...	Rank	76	U	6,865	Molly Bee ... Ben Cooper Edgar Buchanan	Comedy drama. Acceptable popular and family hall "double bill" (C)	Oct. 6	Nov. 21
*COSSACKS, THE	F. 25798 ...	Rank	113	U	10,177	Georgia Moll ... Edmund Purdom John Barrymore, Jnr.	Adventure melodrama. Good popular hokum (C)	Oct. 27	
CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ, THE	F. 25787 ...	Connoisseur ...	91	X	8,190	Ernesto Alonso ... Miroslava Ariadna Welter	Macabre comedy. Very good art house off-beat proposition (NC)	Oct. 27	
*CROSSROADS TO CRIME ...	Br./E. 25765	Anglo Amalgamated	57	U	5,108	Anthony Oliver ... Patricia Heneghan Miriam Karlin	Capsule crime melodrama. Good British "second" (C)	Oct. 6	
DENTONVILLE	F. 25780 ...	Mayfair	74	No Certificate	6,700	Jeanne Rainer ... Ted Marshall Charles Martin	Small town melodrama. Exploitable industrial hall "gimmick" offering (NC)	Oct. 20	
*FALL OF THE HOUSE OF USHER, THE	F. 25768 ...	Anglo Amalgamated	85	X	7,102	Vincent Price ... Mark Damon Murna Fahey	Mystery melodrama. Box-office macabre (NC)	Oct. 6	
*GENTLE TRAP, THE	Br./E. 25788	Butcher's ...	58	A	5,273	Spencer Teakle ... Felicity Young Martin Benson	Crime melodrama. Reliable quota (C)	Oct. 27	Nov. 14
*G.I. BLUES	F. 25805 ...	Paramount ...	104	U	9,357	Elvis Presley ... Juliet Prowse Robert Ivers	Comedy. Capital light booking (C) ...	Oct. 27	Dec. 12
*HAND, THE	——	Butcher's ...	60	A	5,430	Derek Bond ... Ronald Leigh Hunt Reed De Rouen	Tabloid melodrama. Passable quota (C)	Oct. 13	Nov. 14
HOT HOURS	F. 25771 ...	Miracle ...	86	X	7,706	Liliane Brousse ... Francoise Deldick Claude Sainlouis	Comedy. Reliable if lengthy second (NC)	Oct. 13	Nov. 7
I AIM AT THE STARS ...	F. 25778 ...	Columbia ...	106	U	9,576	Curt Jurgens ... Victoria Shaw Herbert Lom	Semi-documentary "space" melodrama. Ticklish general booking (C)	Oct. 20	Jan. 9, 1961
*JUNGLE CAT, THE	——	Disney... ...	70	U	6,296	Narrated by Winston Hibler	Disney True Life adventure melodrama. Outstanding "double bill" (CC)	Oct. 27	—
LIGHTS OF VARIETY ...	F. 25766 ...	Gala	93	A	8,465	Peppino Da Filippo Carlo Del Poggio Guilietta Masina	Vintage Italian comedy. Good art house "double bill" (C)	Oct. 13	—
*MEXICAN AFFAIR, A ...	F. 25791 ...	British Lion	82	A	7,375	Jack Palance ... Maria Felix Pedro Armendariz	Romantic melodrama. Reliable "second" (C)	Oct. 27	Oct. 31
*MILLIONAIRESS, THE	Br./E. 25776	20th Century-Fox	90	U	8,115	Sophia Loren ... Peter Sellers Alastair Sim	Romantic comedy drama. Outstanding British title and star booking, especially for good and high class halls (C)	Oct. 20	Nov. 14
NIGHT HEAT	——	Gala	92	X	8,376	Mylene Demongeot Rosanna Schiaffino Laurent Terzieff	Melodrama. Very good specialised and industrial hall "double bill" (NC)	Oct. 27	
*NIGHTS OF TEMPTATION ...	F. 25783 ...	Eros	91	A	8,243	Belinda Lee ... Jacques Sernas Michele Mercier	Costume piece. Good mass entertainment (C)	Oct. 13	Dec. 5
PAY OR DIE	F. 25784 ...	Warner-Pathe...	108	A	9,810	Ernest Borgnine ... Zohra Lampert Alan Austin	Semi-documentary crime melodrama. Very good popular booking (C)	Oct. 13	
*PORTRAIT IN BLACK	F. 25752 ...	Rank	113	A	10,125	Lana Turner ... Anthony Quinn Sandra Dee	Crime melodrama. Very good popular hokum (C)	Oct. 6	Nov. 21
*SATURDAY NIGHT AND SUNDAY MORNING	——	British Lion ...	89	X	8,026	Albert Finney ... Shirley Anne Field Rachel Roberts	Romantic melodrama. Outstanding adult entertainment and infallible box-office proposition (NC)	Oct. 27	Jan. 29, 1961
SHE DEVILS	F. 25802 ...	British Lion ...	81	X	7,279	Lelia Goldoni ... Ben Carruthers Hugh Hurd	Down-to-earth sex and racial melodrama. Excellent art house booking (NC)	Oct. 13	—
THE REBEL BREED	F 25773 ...	Warner-Pathe	86	X	7,822	Rita Moreno ... Mark Damon Gerald Mohr	No-holds-barred juvenile delinquency melodrama. Reliable tough hall "double bill" (NC)	Oct. 13	Dec. 12
*THE STRANGE CASES OF DR. JEKYLL,	Br. E. 25772	Columbia ...	87	X	7,937	Paul Massie ... Dawn Addams Christopher Lee	Version of Robert Louis Stevenson's perennial best-seller. Excellent British "X" certificate offering (NC)	Oct. 6	Oct. 24
*THE UNSTOPPABLE MAN, THE ...	Br./E. 25774	British Lion ...	68	U	6,110	Cameron Mitchell... Marius Goring Ann Sears	Taut crime melodrama. Good British "second" (C)	Oct. 20	—
YOUNG JESSE JAMES... ...	F. 25750 ...	20th Century-Fox	73	A	6,457	Ray Stricklyn ... Jacklyn O'Donnell Willard Parker	Outdoor melodrama. So-so "second" (C)	Oct. 6	—

Re-issue

ROMAN HOLIDAY	——	Paramount ...	118	U	10,616	Gregory Peck ... Audrey Hepburn Eddie Albert	Romantic comedy. Excellent general booking and marvellous woman's film (C)	Oct. 20	—

(C) Excellent for Children (C) Suitable for Children (NC) Not for Children. * British Quota Picture † In Colour

CLASSIFIED ADVERTISEMENT RATES.

SITUATIONS VACANT	9d. per word
SITUATIONS WANTED	4d. " "
FINANCIAL	1 - " "
FOR SALE & WANTED	1 - " "
MISCELLANEOUS	1 - " "

Caps. 2d. per word extra. Box Nos. 1 - extra.

All Classified Advertisements must be prepaid (except approved accounts).

Kinematograph Weekly, 96-98, Long Acre, London, W.C.2.

Telephone : TEMple Bar 2468. Ext. 271

SITUATIONS VACANT

FEDERAL GOVERNMENT OF NIGERIA

FILM PRODUCTION OFFICER (OPTICAL PRINTER)

REQUIRED by the Federal Ministry of Information, Lagos.

Candidates must have had at least 5 years' laboratory work and have a thorough knowledge of most aspects of cine film processing, especially in printing and negative cutting. They should also be conversant with optical effects, printing, and be prepared to do own make-up and assembly for effects department. Appointment on contract for one tour of 12-18 months in the first instance, with prospect of extension.

Salary according to qualifications and experience £1,056–£1,662 per annum (including Inducement Addition). Gratuity of £100-£150 per annum for satisfactory service. Outfit allowance of £60. Free passages for officer and wife. Home leave on full pay. Children's allowances while separated. Quarters and income tax at low local rates.

Write for application forms and further particulars within ten days of publication, stating briefly age, qualifications and experience, to the Appointments Secretary, Federal Public Service Commission, Nigeria House, 9, Northumberland Avenue, London, W.C.2, quoting K.4/5.

CINEMA Manager. Is there a chief operator who thinks he would make a good manager? Or a live manager with operating knowledge. An opportunity is open in a busy small modern hall in central North London. Full details to W. Martin and Co., 7, Mallow Street, London, E.C.1. Telephone Clerkenwell 5215.

MANAGER required for Continental house in Midlands. Smart appearance. Good at public relations and publicity, enthusiastic about Continental and specialised films. Excellent opportunity for right man.—Write, giving details of experience, to Unifilms (Theatres), Ltd., 60, Wardour Street, London, W.1.

WANTED, Projectionists, all grades.—Apply Manager, Kingston Kinema.

SPROCKETS. I can supply foxhole sprockets for most makes projector in 7-10 days, saving you time and money. Please ask for quote giving all details. Hardened and ground intermittent sprockets (not foxhole) fit all Kalee and BTH projectors, brand new and unused, made for M.O.S. by leading manufacturer only 25/- plus 1/6 post. Two or more post free.

C.W.O. only, refunded if goods returned within 14 days of receipt.

R. SANKEY, REGAL, ATHERSTONE, WARWICKS
Tel.: Atherstone 2220/3210/3202

Urgently Wanted

CINEMAS

in

PROMINENT POSITIONS

SUBSTANTIAL CASH FUNDS AVAILABLE

HARRIS & GILLOW
SURVEYORS, AUCTIONEERS & ESTATE AGENTS
VALUERS FOR THEATRES & TO THE CINEMATOGRAPH INDUSTRY
93 & 95 Wardour Street, London, W.1. GERrard 2504 (7 lines)

SITUATIONS VACANT (contd.)

EXPERIENCED CLERK
TO TAKE CHARGE OF
BARRING SECTION
★
GOOD SALARY AND CONDITIONS
★
ANGLO AMAL. FILM DISTR.
GERRARD 0941

DREAMLAND Luxury Cinema (2,200) and Great Ballroom, Margate, require experienced Assistant Manager. Good education, personality and references essential. Top salary for right man. Good prospects.—Write, preferably with photo, Managing Director, Margate Estates Co., Ltd., Dreamland Park, Margate.

SECOND Projectionist required. Good Third considered. — Apply, Manager, Chequers Cinema, St. Albans. 53529.

SITUATIONS WANTED

MANAGER, experienced from Box to Company of Showmen, desires change. Accommodation an advantage.—W., Box 767, Kinematograph Weekly.

CHIEF Operator, wife as Second, seeks post, go anywhere.—X., Box 768, Kinematograph Weekly.

ASSISTANT to Director and Secretary of major company has excellent reason for desiring change. Good knowledge of most branches of industry. Anything with equitable salary considered.—Y., Box 769, Kinematograph Weekly.

AUCTION

ALVIN & SON
will sell by
AUCTION on the PREMISES
on
WEDNESDAY, NOVEMBER 30th
at 1.30 p.m. the contents of
The Picture House, Church Lane, Pudsey, Nr. Leeds.

695 single tip-up seats, 67 double tip-up seats, projection and sound equipment (Kalee and R.C.A.), screen, all furnishings and fittings, etc. On View **November 29th, 2-4 p.m.**, and morning of Sale.

Auctioneers' Offices:
Provincial House, 26 Albion St., Leeds 1

FOR SALE

COOKE Speed Panchro lenses, 40-mm., 50-mm. and 75-mm., mounted for Arriflex.—Ian Struthers, Park 7287.

TWO NEARLY NEW NEVELECTORS MODEL NO. 5, OUTPUT 65 AMPS., ALSO TWO NEARLY NEW MONARCS, SEEN WORKING, AVAILABLE SHORTLY, ACCEPT REASONABLE OFFERS.—NEW CENTRAL CINEMA, EASTBOURNE 1183.

FOR SALE—One pair of 6 in. Galileo Lenses; one pair of 3½ in. Ross Lenses; one pair of 4 in. Zeiss Ikon Lenses; one pair of Ernon 4 Projectors; one pair of Ashcraft Arc Lamps; two 100 amp. Motor Generators. — Grand Cinema, Gillingham, Kent.

FOR SALE

(1) Four Newall 400 ft. Magazines.
Condition absolutely as new.
(Current price £109 each)
Price including fitted case **£240**
May be sold separately at £65 each.

(2) Vinten Light Gyro Tripod.
Requires attention **£25**

SAMUELSONS
HENdon 8131/9505

WANTED

400-500 YARDS OF ... WIDE. MUST BE IN ... DITION.—SEND SAM... CENTRAL CINEMA, ... PHONE 1183.

PET ... OD CON... TO NEW ... TBOURNE

Displays
of exceptional finish & distinction
•
COLTMAN'S
FOR
FRAMES
STILL and POSTER
BACKGROUNDS
CASES & CABINETS
CATEGORY BOARDS
SEAT INDICATORS
INTERCHANGEABLE LETTER BOARDS
Outright Sale or fully maintained and serviced at low inclusive weekly charge
COLTMAN'S
FAIRFIELD WORKS
HOUNSLOW 3265-6

for
ALL TYPES OF TIP-UP CHAIRS CARPETS, CURTAINS & RENOVATIONS
Contact the actual Manufacturer
H. LAZARUS & SON L...
49-51 CURTAIN ROA...
LONDON, E.C.2

Orders waiting, best possible prices... Westalite or Kalee single phase ... type 543 or 378 Kalee soundheads. Magnarcs (British). Also required ... and Universal arcs, cylindrical ... morph anamorphic lenses. Immed... payment.

R. SANKEY, REGAL, ATHERSTONE, ...WICKS
Tel.: Atherstone 2220/3210/...

VALUERS to the MOTION PICTURE INDUSTRY

GODDARD & SMITH

22 KING STR...T
ST. JAMES ...
LONDON, S.W.1
WHI. 2721 (20 ...es)